NEW YORK MANNERS.

New York *Mail and Express*. The fashion of employing musical and other talent for the entertainment of guests in private houses is growing very largely. Sometimes queer things happen at these entertainments. For example, one night last week one of the best known opera singers in town was invited to sing at an after dinner company in a beautiful mansion on Fifth avenue. Her engagement was to sing three songs, and the price paid was liberal indeed. Her arrival caused a flutter of excitement, for she is a beautiful woman. Her first song was received with rapturous applause. After an interval of about fifteen minutes she sang again and made another decided impression. Then came the third and last song. The singer was standing near the piano. The host was seated a dozen feet away. All was expectation. The singer added new glory to her fame by the exquisite rendering of a charming song, and while she was still bowing her acknowledgments of the applause the host was seen to rise, pull a check book out of his pocket, walk over to the piano and with a fountain pen make out a check for the lady's services. This he handed her in a most business-like way, bowed very politely, took her by the hand, thanked her for coming and begged her to retire at once. The singer was very much mortified at this treatment and haughtly returned the check, saying, "You may send me that to-morrow, I do not care for it now!"

"Allow me to escort you from the room," said the host.

"You need not trouble," said the singer. "I was born and bred a lady, and I know when to retire, but there's no reason why you should insult me this way by asking me to leave your parlor almost before I have finished my song. You are said to be a gentleman, sir, but your actions lead me to believe that you are not."

Then she swept out of the room with tears running down her cheeks, and it took the host quite ten minutes to explain this to his guests.

CITY NOTES.

P. Robert Klute participated in four concerts during April.

Miss Ella McHale has started a singing class at East St. Louis.

Mrs. J. H. Lee has removed her studio of music to 3684 Laclede avenue.

Miss Julia B. Kroeger has a splendid and progressive class of piano pupils.

Mrs. Emilie Helmerichs is doing good work with her pupils in piano and voice.

George Enzinger's piano and organ pupils are making rapid progress under his careful teaching.

Paul Mori had a special programme for Easter service which included numbers for two cornets and two trombones.

Louis Hammerstein went around to see his friends on good Friday; for a wonder he had a day off.

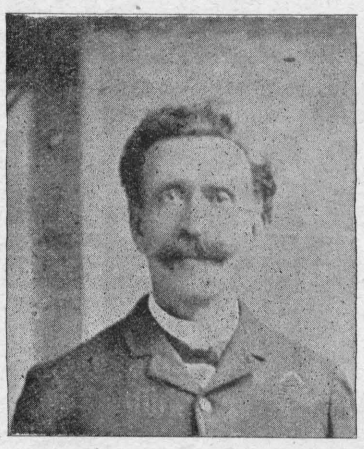
Mrs. A. F. Newland whose studio is at 3300 Washington avenue, is one of the most careful and progressive teachers in the city.

Mrs. Louie A. Peebles is becoming widely sought after as a vocal teacher, and her splendid method of teaching as practiced by the well-known Mme. Petipas, is showing magnificient results.

LAURENT BRUN.

Among the well known and successful musicians of St. Louis is Laurent Brun, the Clarinetist. Mr. Brun was born in the year 1837 at Avignon, France. He began vocal lessons at twelve years of age and developed a good tenor voice. At the age of twenty he went to the conservatory at Avignon, having previously taken up the study of the clarinet. The stage became the object of the young tenor's aim, but his parents deeming it a disgrace for their son to become an actor, he was obliged to bid adieu to his romantic hopes and turn all his attention to the clarinet which he played with great skill.

After spending nearly three years at the conservatory he went to Versailles where he joined a regiment as clarinetist, becoming second leader. He remained fifteen years in the regiment, going through the German war from which he still



bears a bullet mark on his hand. He was offered a position on a war ship at Nice, which he accepted and landed at Boston where he secured his discharge. Receiving a telegram from the Marine band at Washington offering him the position of clarinet soloist, he accepted it and remained at Washington over a year. He then took an engagement with Clara Louise Kellogg for a season after which he came to St. Louis and was immediately offered a position at the Grand Opera House under Mr. A. Waldauer.

Since that time Mr. Brun has played with the greatest success in all the principal halls in the city. He is an artist of undoubted ability and his arrangement of popular concert numbers notably that of Carnival of Venice have always charmed the public.

As a teacher of his instrument, Mr. Brun has met with marked success. Many of his pupils are now successful teachers. Among them are Messrs. Pepin and Dominica Cavallo, the latter of whom is engaged at the Hagan Opera House. A number of his pupils come from a distance. He is also engaged at the Beethoven Conservatory. Mr. Brun is known as a very courteous and pleasant gentlemen.

CITY NOTES.

Charles H. Galloway has been quite in demand for concerts.

Louis Retter's latest work in composition is a series of Kindergarten pieces.

Miss Gertrude Lynn of West Olive street, sails for Europe on the 11th of May, where she intends pursuing her musical studies.

C. I. Wynne, the popular music dealer, has been busy answering congratulations upon the advent of a new son and heir.

G. Neubert, director of the Philharmonic concerts, Belleville, Illinois, is very successful both in concert work and piano teaching.

Mrs. Lucy B. Ralston's work with her pupils is most comprehensive and as a result they are well grounded in different branches of music.

Knaeble's Orchestra at the Hagan Opera House is giving very popular selections. It made a big hit with "La Mozelle" waltz by Mrs. B. McNair Ilgenfritz.

Miss Nellie Paulding and her pupils gave a piano recital at her residence, 3032 Easton avenue, on the 22d ult. A varied and carefully selected programme was well rendered.

Miss Clara Stubblefield is kept very busy with a large class of pupils and her position at the boarding school conducted by the Episcopalian sisterhood of the Good Shepherd.

Sev. Rob. Sauter, the well-known teacher of violin, is fitting pupils for the front rank in the profession. His work in the past is evidenced by many now among the foremost of our violinists.

Alfred G. Robyn shared in the honors achieved by Lilian Russell at the Grand Opera House, as his new ballad which Miss Russell sang was one of the features of her engagement there.

Mrs. Kate J. Brainard, who has usually spent her summers at her country home in Iowa, having recently sold it, will purchase a cottage in one of the pretty St. Louis suburban towns.

Robert Nelson the vocal teacher has enrolled among his pupils, Miss Katheryn Butler, daughter of Ed. Butler, and Sam Black, the basso. Miss Rebecca Levy, an alto pupil is meeting with much success.

Miss Cora J. Fish assisted by some of her pupils, and Mrs. A. Waite Perkins, Mr. Carl Haefner, vocalists and Mrs. E. S. Fish, pianist, gave a very successful concert at her residence, 4258A St Ferdinand avenue.

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MAJOR AND MINOR.

Madame Louise Natali will shortly set sail for Europe.

Every piano student, while young, should become familiar with intervals and their inversion; for it greatly facilitates the reading of music.

Julia Rive-King's popular waltz, "On Blooming Meadows" was played at the American composers' concert given by the National School of Music at Chicago, on the 27th ult.

John C. Haines, the genial head of the firm of Oliver Ditson Company stopped over a day in St. Louis on his return trip from San Francisco where he spent some time in recreation.

The American Art Journal closes its twenty-ninth year of good work and celebrates the event with a special souvenir number of great interest. We congratulate the American Art Journal and its able editor, Mr. Wm. M. Thoms.

Paderewski has left us only to return. He will be in this country again next season for a series of sixty concerts under the management of Mr. C. F. Tretbar.

Shurtleff College gave a pupil's recital on the 21st ult. A good programme was presented. "Gondellied" piano solo by Louis Conrath was excellently played by Miss Leila Cook. Mr. Wm. Armstrong is doing able work as his pupils evidence

Charlton Smith gave a piano recital at the residence of C. G. Phares at Oxford, Ind. The programme was prefaced by a biographical sketch of E. R. Kroeger, and included "Fantasia Polonaise" and "Look out upon the Stars" by the same composer.

Mrs. E. D. Marsh's pupils gave their fourth annual concert at the Grand Opera House, Danville Ill. Features of the programme were the "Forest Bird Waltz" duet, by Carl Sidus, played by twelve hands, or four pianos, and "Alpine Storm," C. Kunkel, played as a trio.

Emil Liebling, the eminent Chicago pianist, gave one of his artistic and enjoyable concerts at Columbia, Mo., recently, and had the splendid assistance of the celebrated Kimball piano. We think St Louisans can enjoy a first-class piano recital and would like Mr. Liebling to bear this in mind the next time he crosses the border.

F. X. Barada, the popular and enterprising real estate dealer formerly of the Booth-Barada Co., has founded the new firm of Barada-Ghio Real Estate Co., with a paid up capital of $100,000. Mr. Barada is in step with the times and is one of the best posted and experienced operators in real estate. Jas. C. Ghio is vice-president, and Wm. J. Hruska, secretary and treasurer.

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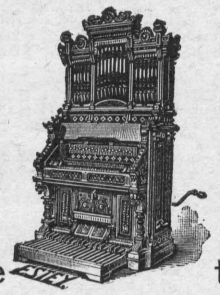
PIANOS  ORGANS

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OUR readers will notice the cut of a piano stool on page 41 of the REVIEW. It is the finest piano stool made in the world. It is used and preferred by the great pianists, Rubinstein, Rosenthal, Rive-King and others. It is a beautiful piece of furniture and an ornament to any parlor. The reduced price is $12.37. *We offer it as a premium* for only eight subscribers. You can have you choice in walnut, ebonized, oak or mahogany.

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THE RIVAL MINSTRELS.

Haroun al Raschid loved his harem's maids:
He loved his gardens, with their winding shades;
He loved to watch his crystal fountains play;
He loved his horses, and his courtiers gay;
He loved all royal sports that please a king,
But most he loved to hear his minstrel sing.

And so it happened that the fame had brought
Two rival singers to the caliph's court.
Who pleased him best, full well each minstrel knew,
Would be proclaimed the greater of the two.
So well they pleased him that they found him loath
To choose between them, for he loved them both.

"Let all the nation judge," at length said he;
"Who pleases best my people, pleases me."
Through all the land the rival poets sung;
Their names and music were on every tongue,
Until at last they never reached a door,
Where fame had not sung all their songs before.

Ben Olaf sang of deeds the caliph wrought—
The riches and the splendors of his court—
The mighty warriers every nation boasts,
The armies vanquished by the prophet, hosts—
How Islam's valor was beloved, and feared;
And, when he finished, listening thousands cheered.

Mustapha's songs were all of simpler things;
Forgotten was the pride of earthly kings.
He sang to them of home, and truth, and love—
How Allah watched his children from above,
Close to their hearts the poet's music crept;
And, when he finished, all the people wept.

For though Ben Olaf charmed them with his arts,
It was Mustapha's songs that reached their hearts.

—James G. Burnett, in *Harper's Magazine*.

THE EVILS OF FAVORITISM.

A thorough study of individual authors is indispensable, yet it may prove highly dangerous; for men seldom possess comprehensiveness of judgment, indefatigability, and largeness of mind. Hence, they are far too eager to be great in a confined sphere, and affect a vast importance for their own narrow views. And this is a mischief that exists, unfortunately to a large extent, in music. Handelians decline acquaintance with Mozart; the admirers of Mozart do likewise by Händel; followers of Bach ignore Marcello; and thus the foibles of each favorite come to be regarded as paragons, blind admiration being less troublesome than thoughtful criticism. Even style is not beyond the reach of this folly. It would be every bit as sensible to dispute on the respective beauties of crimson and purple, or blue and green, as upon the question whether a love song is more beautiful than a bravado one, or a soft plaintive air than a wild and vehement one. Nevertheless it always happens, after a miscellaneous performance, that instead of thanking God for providing them with all the forms of beauty, some folks worry themselves to death as to which piece, after all, when maturely considered and minutely examined, and probed to its depths, is strictly the best; and then perhaps are much injured if others see no point in their doggedness.—*Thibaut.*

MISS CARRIE VOLLMAR.

Miss Carrie Vollmar, the well known music teacher of the South End was born in St Louis She is the daughter of Mr.

Geo. Vollmar, well known during his life-time as a prominent and successful business man. Miss Vollmar comes of a talented family, her sister, Miss Julia Vollmar being a successful singer, and her cousin, Louis Oesterly a distinguished piano teacher in New York, while Otto Oesterly, another cousin is first flutist in the Thomas Orchestra Miss Vollmar early evinced remarkable musical talent and began her musical studies at the age of seven. She had as teachers, A. Willhartitz, her cousin Louis Oesterly, and R. S. Poppen, all thorough musicians. Miss Vollmar's diligence and ambition have brought her recognition as a splendid teacher. From the start, her classes have been exceedingly large and her work thoroughly appreciated in many ways. Every year, her pupils give a recital, of which the principal features are numbers for two pianos executed in a manner that reflects the highest credit upon the teacher and proves her very conscientious and painstaking. Her pupils range in age from six to forty-four years.

During her ten year's work, Miss Vollmar has trained many pupils who are now teaching with splendid success. For the past seven years she has been organist of the Bethel M. E. Church, her work there giving every satisfaction. Miss Vollmar is a hard worker, unostentatious in manner and of a most amiable disposition.

MUSICAL STYLE.

Music as well as literature has its elements, its syntax, its rhetorics and its different styles. In the art of composition, we mean by style the qualities and different means of execution which each master brings forth, and the manner in which they convey their ideas. Style is not genius, but it helps to bring it out. Genius creates, while style is the art of correctly interpreting. Genius gives life, style gives form. The character of genius is invention, that of style to cleverly render.

Style consists in the art of choosing with good taste one's ideas, to give them with clearness, observing, however, their just proportions. Elegance, energy, strength, etc., etc., are some of the qualities of style.

Inspiration is spontaneous; it is a flash of lightning which sparkles out of genius, while the acquirement of the beauties of style takes long and careful culture. Style is clear, colored and brilliant, if the composer possesses an expansive imagination, great lucidity in the manner of formulating his idea. On the contrary it will become heavy and devoid of color if the musical writer is not inventive and clever enough to prevent his ideas properly.

An elegant turn, a certain way of phrasing, gives a particular character to the works of masters who are in the habit of using them. It is like a familiar language; it is what we might call the manner, the style of the master.

If the style is more particular in the domain of creation, we will not deny the fine qualities of artists, who, while faithfully interpreting the works of masters show nevertheless their own individuality. The study of music, as well as all arts, may be governed by different methods. All celebrated composers and virtuosos aim to create a school by the style of their works.

Genius does not follow any guide, yet all masters, even the greatest, have begun by imitation before tracing a new route. The influence of the first teaching, the great examples of the chiefs of schools always direct the first attempts of masters, which in their turn will create new forms.

To charm, to excite the emotions, to interest, such must be the aim of the composer and virtuoso. The charm in style depends on its natural simplicity, its elegance its grace in melody, its originality, its harmonious proportions in the musical speech, and, above all, truth in expression and in accent given in characteristic pieces.

In passionate and dramatic passages, the player, while giving to the phrase all its agitation and accent, which represents the action of the soul, must use a great deal of discretion from the too quick transition of loud to soft. In employing those effects too often it becomes as tiresome to a delicate ear as it would be to a judge in painting who could constantly see nothing but opposing colors.

The art consists of well observing the graduation of accents, sonority and movement to vary the shades indefinitely according to what you wish to express. The real talent is to know how to employ those varieties of accents at the proper place and time, without, however, losing sight of the general style of the piece; for all those details will help to the general effect of preserving unity in its variety.

The beauty of style depends on the nobleness of the inspiration. The merit of expression and style in execution is to render truthfully without any exaggerated accent or overmade sentiment the idea of the master.

The great art in execution is to know how to render, in the proper sentiment which characterizes each master, the various turns, the expression of their style, and that in a simple manner and without affection, with that natural way that is the perfection of art.

Intelligence and sentiment united with good method and a wise progression in study, will give all those precious qualities to the pupil. He will acquire grace, elegance and a sympathetic and noble style.—*Lavallee.*

GREAT PIANISTS COMPARED.

Rubinstein is even more fond, tender, and caressing in his playing of Bach, bringing out all imaginable beautiful shades of tone-color in his rendering of those works. And why should this be otherwise, since Bach's compositions are so full of exquisite melody? Surely such emotional strains should receive a loving and musical rendering. As Moscheles played Bach a half century ago, and as Rubinstein played him later on, so does Paderewski play him now—with an added grace and color which put these great contrapuntal creations in the most charming frames. It is great, deep musical playing combined with calm, quiet repose and great breadth of style. Paderewski has an advantage over Rubinstein, however, in the fact that he is always master of his resources and possesses power of complete self-control. This remarkably symmetrical ballance is entirely temperamental, and may be discerned in the well-shaped contour of Paderewski's head, his steady gaze, and his supreme command of the economies of movement. In Rubinstein there is an excess of the emotional, and while at times he reaches the highest possible standard, his impulsive nature and lack of self-restraint are continually in his way, frequenty causing him to rush ahead with such impetuousity as to anticipate his climax, and, having no reserve force to call into action, disaster is sure to follow. He does not economize his strength to good advantage, but uses up his power too soon. Comparisons are not always profitable, but may be permitted in mild form on account of the instruction they convey. Thus, of five prominent pianists, in Liszt we find the intellectual-emotional temperament, while Rubinstein has the emotional in such excess that he is rarely able to bridle his impetuosity. Paderewski may be classified as emotional-intellectual—a very rare and happy blending of the two temperaments—and Tausig was very much upon the same plane, while Von Bülow has but little of the emotional, and overbalances decidedly on the intellectual side. There must always be two general classes of pianists—those whose interpretations change with every mood, while the playing always remains poetic, fervent, artistic, and inspired, because it is impossible for them to do violence to the musical nature which they have received by the grace of God, and others whose playing lacks warmth and *abandon*, notwithstanding the fact that it is careful, conscientious, artistic, and in the highest degree finished. The performances of the latter are invariably uniform, and are exact to such a degree that one can anticipate with great accuracy each accent, emphasis, *nuance*, and turning of phrase from beginning to end. Of these classes Rubinstein and Bülow present good illustrations in contrast.—*Century.*

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In America, music study has wonderfully enlarged its domain, while it seems that constantly greater numbers are coming into it. The almost feverish progress we have made in the few years past, shows how much power we are gathering from it. We must now think of directing this power in the best way. It gives one a fullness of hope for our future to know that daily there increases that class of students who are unwilling to spend life merely to please, winning at the same time a decidedly comfortable living thereby. It bodes well for us that here and there are some who determine to study the art of tone as a fine art, to spend years seriously in it, to seek out for the common good those delicate threads of connection that bind art to art, and make the family one. If for a few years past it has been a promising sign that young men and women undertake the study of music as an actual employment, worthy of their best thought, it is now even a better sign that there are others striving to understand art in its relation to use in life by patiently seeking out its tendency as shown in the development of human thought. No longer as a flower alone, but as a blossoming plant of healthy growth, is it to be regarded.—*Ex.*

Beauty often depends on plumpness; so does comfort; so does health. If you get thin, there is something wrong, though you may feel no sign of it:

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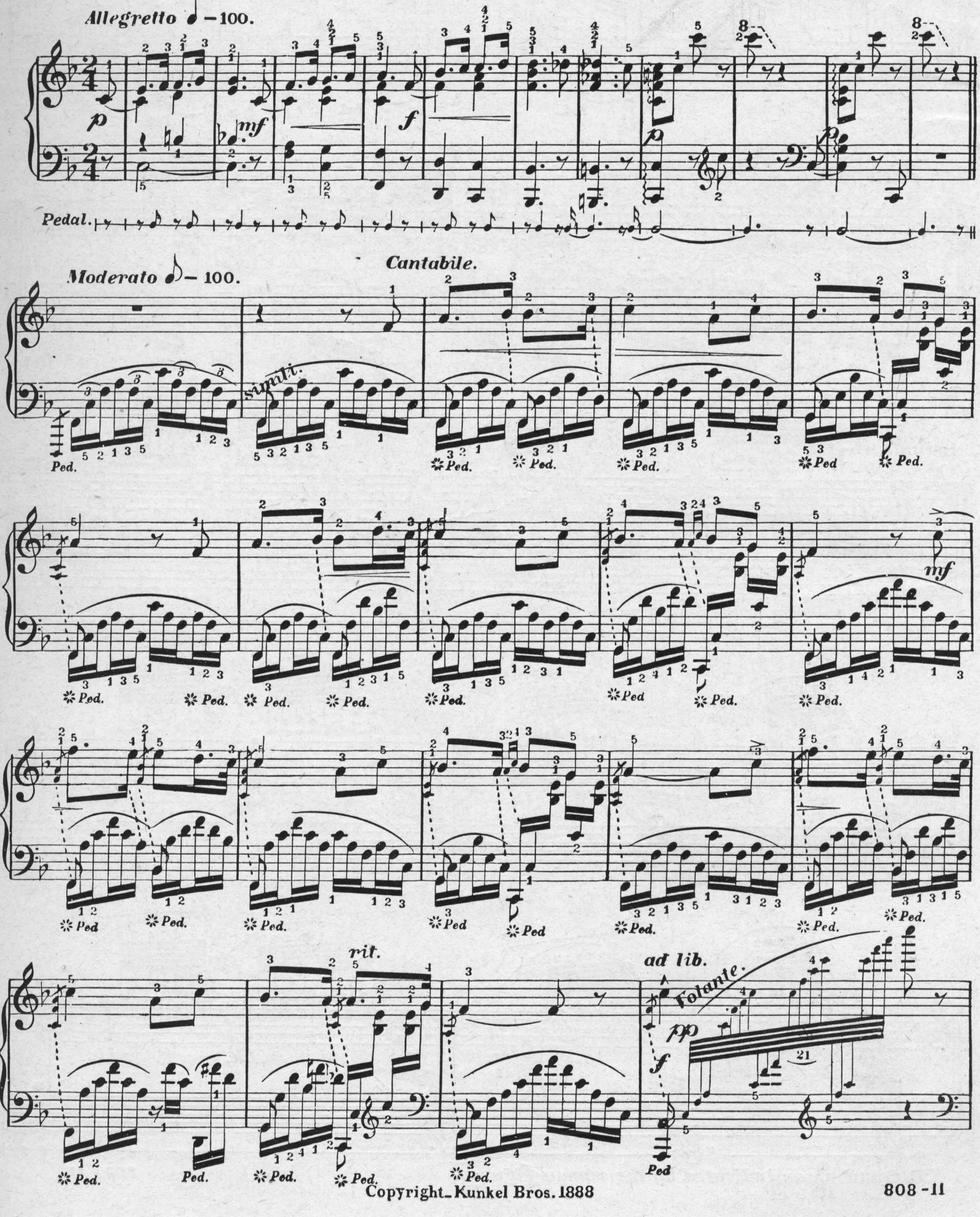
HOME, SWEET HOME.

Paraphrase de Concert.

Julie Rive-King.



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Volante.

a tempo.

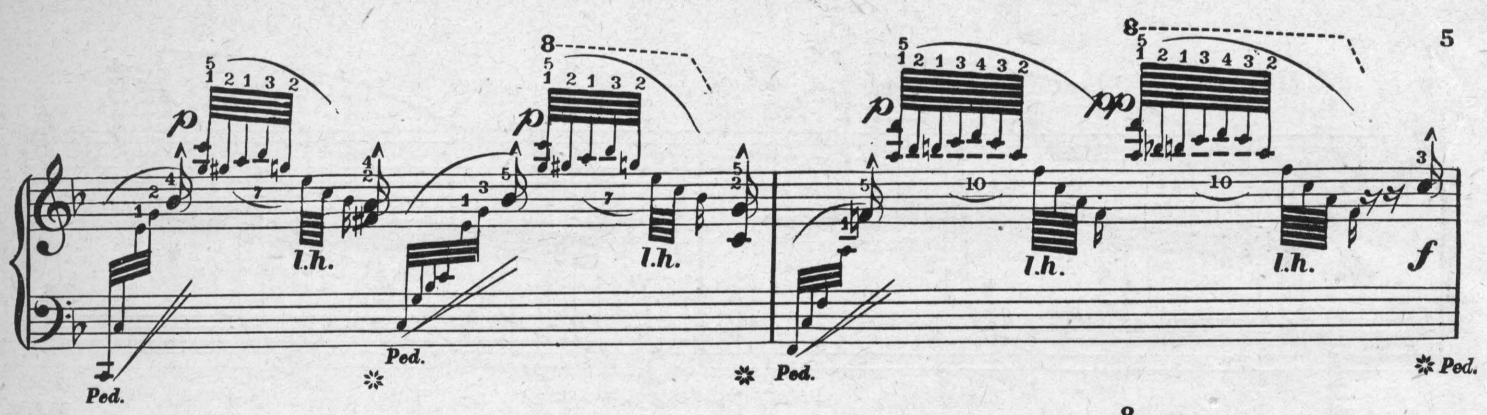
Volante.

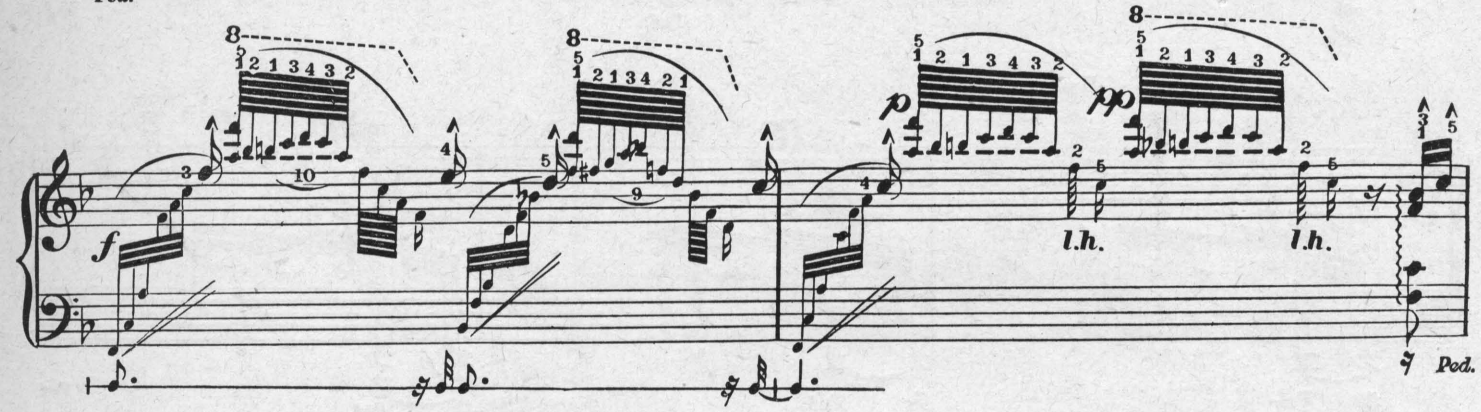
Andante ♩ – 112.

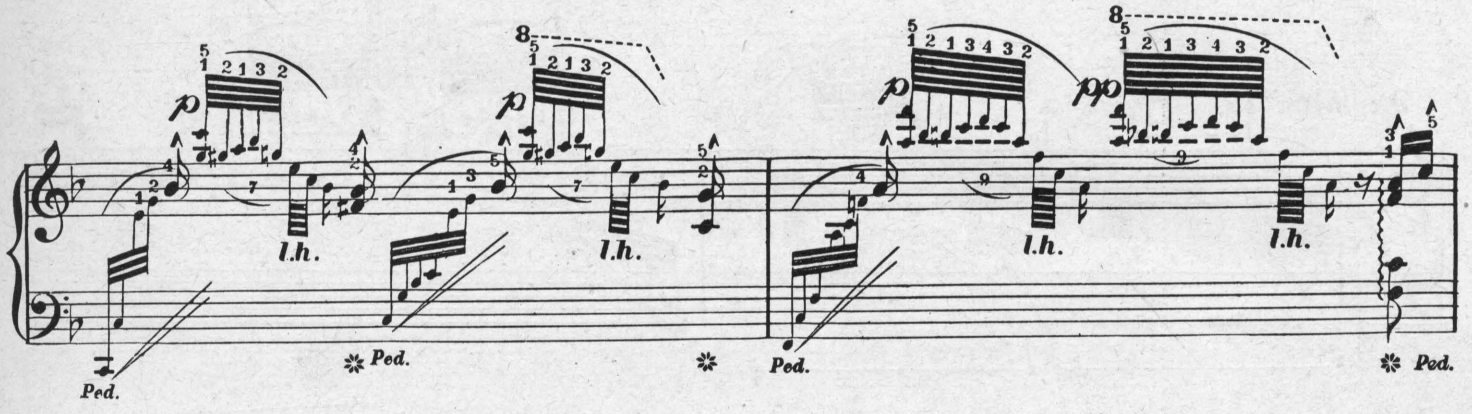
N.B.

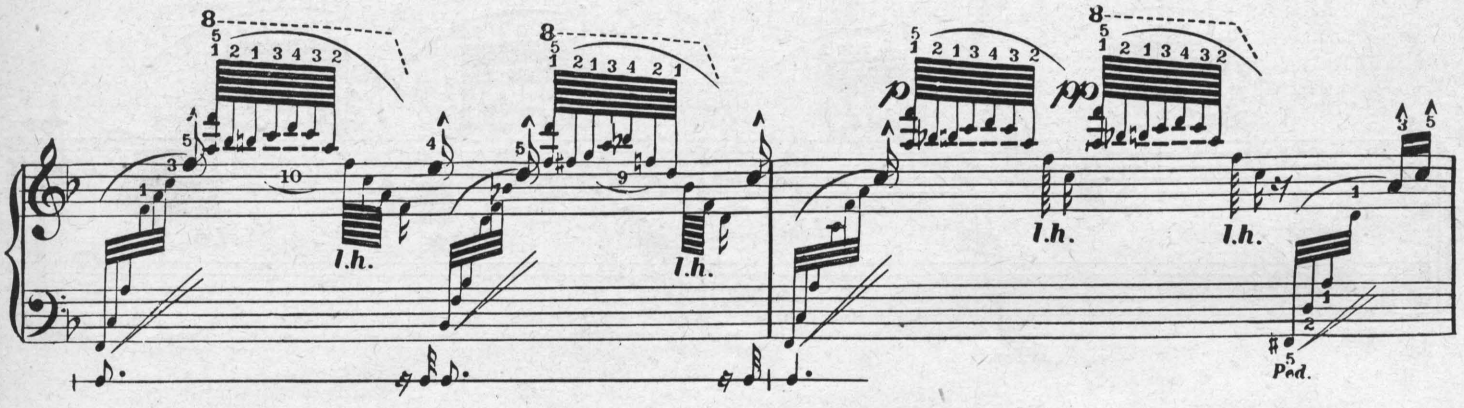
l.h.

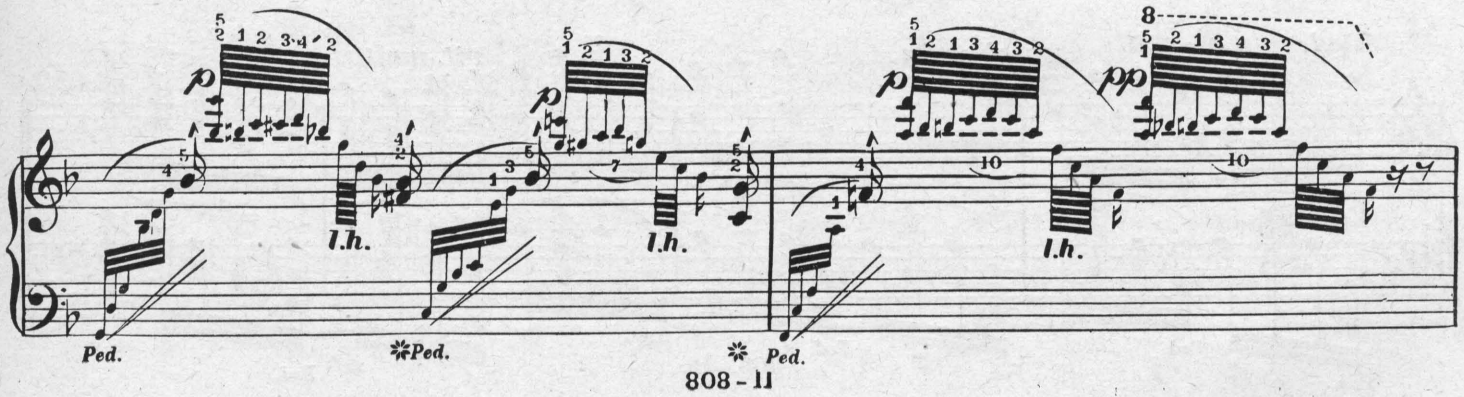
N.B. Count $\frac{8}{16}$ *as indicated by the roman figures.*


l.h.
Ped.
f


f
l.h.
Ped.


l.h.
Ped.


l.h.
Ped.


l.h.
Ped.

ad lib.

Volante.

pp

f

Ped.

Volante.

pp

f

Ped.

Ped.

pp

Ped.

pp

Ped.

P

Ped.

Ped.

a tempo.

f

l.h.

Ped.

Ped.

p

pp

Ped.

Ped.

p

l.h.

Ped.

p

l.h.

Ped.

p

pp

l.h.

l.h.

Ped.

Ped.

Moderato ♪ = 100.

rit. molto.

f

Ped.

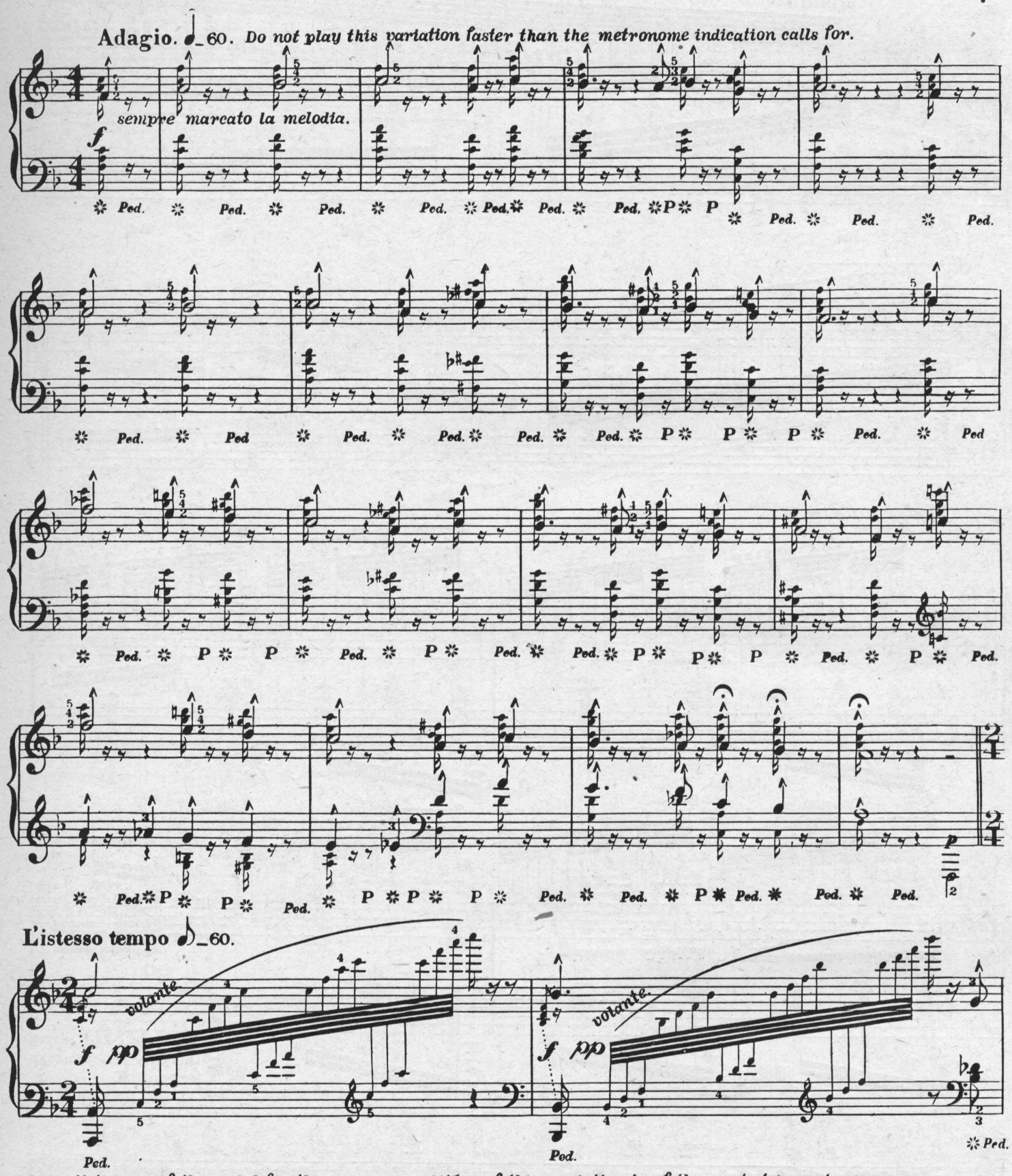
Ped.

Ped.

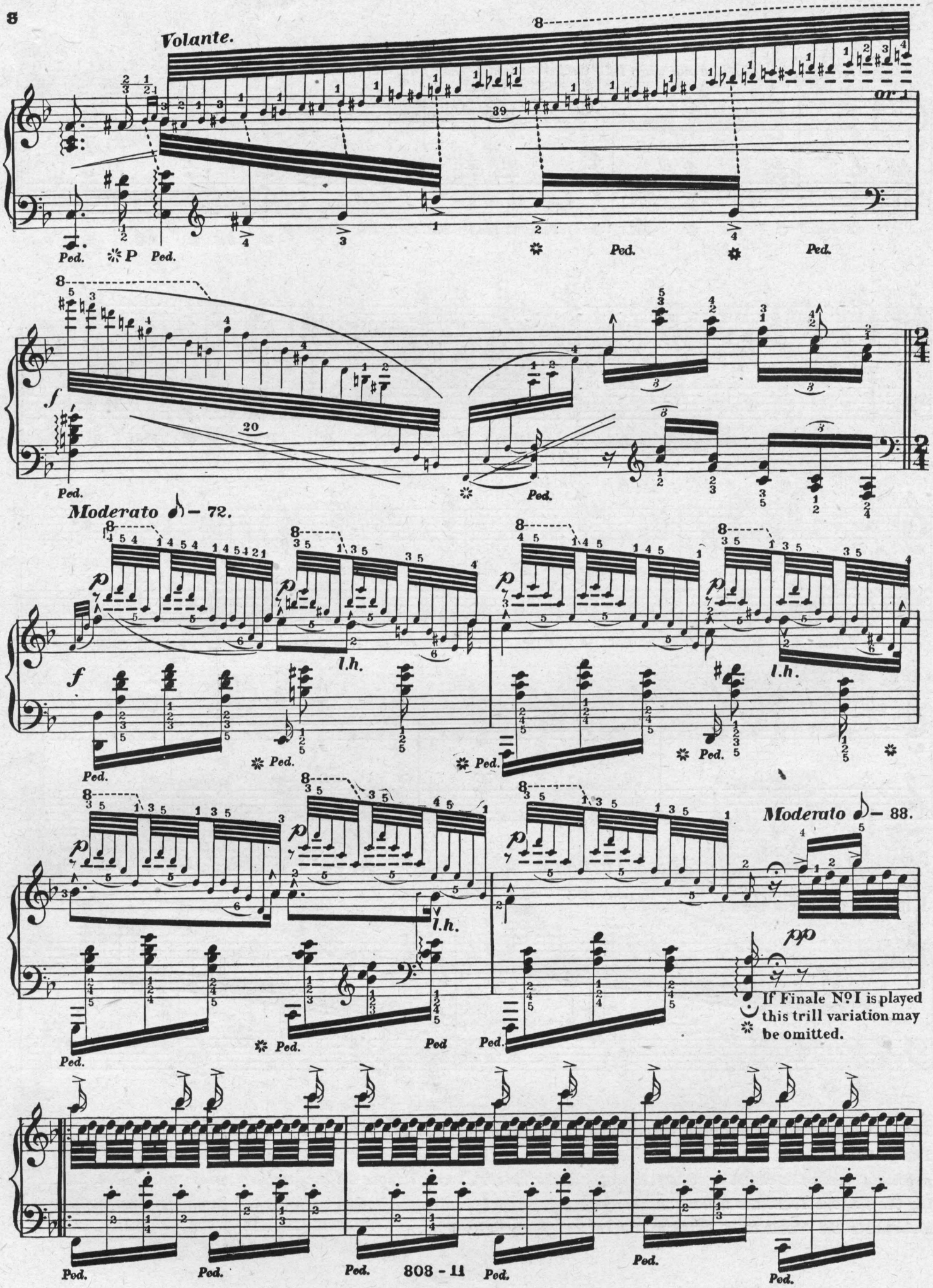
Ped.

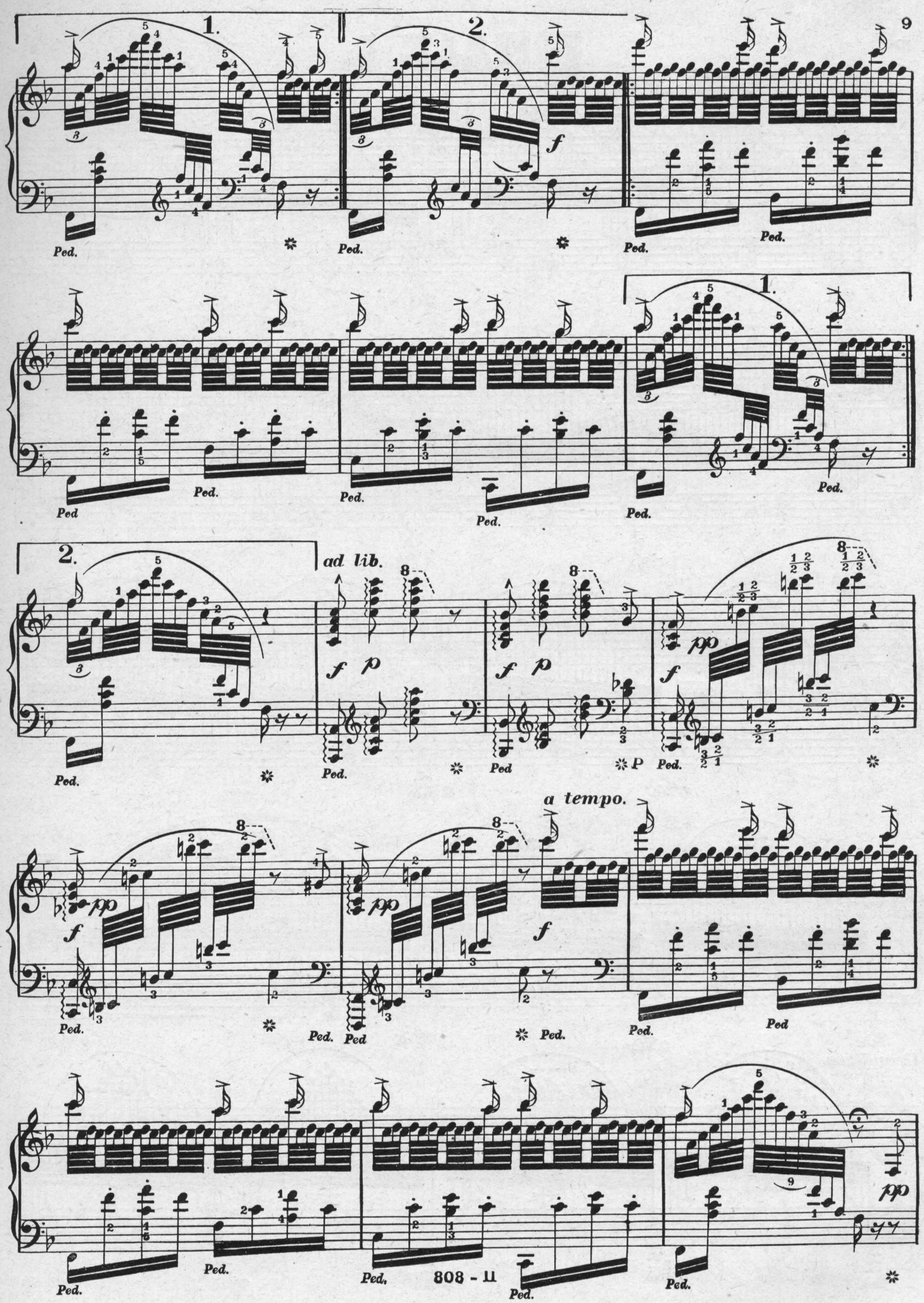
Ped.

Ped.



The artistic use of the pedal for the proper rendition of this variation is of the greatest importance. The pedal should be used only to sustain the notes of the melody (large type.) To do this release the pedal precisely when the chord is struck lifting all the fingers except those on the melody notes now before lifting the fingers from the melody notes employ the pedal again which will continue the singing of the melody and enable the hands to be lifted to strike the chord following.


Volante.
Moderato ♪ – 72.
Moderato ♪ – 88.
If Finale No. I is played this trill variation may be omitted.


1.
2.
Ped.
ad lib.
a tempo.

FINALE I.

sempre leggiero.

♩=60.

ppp

Grandioso.

ff

cres.

a tempo.

rit.

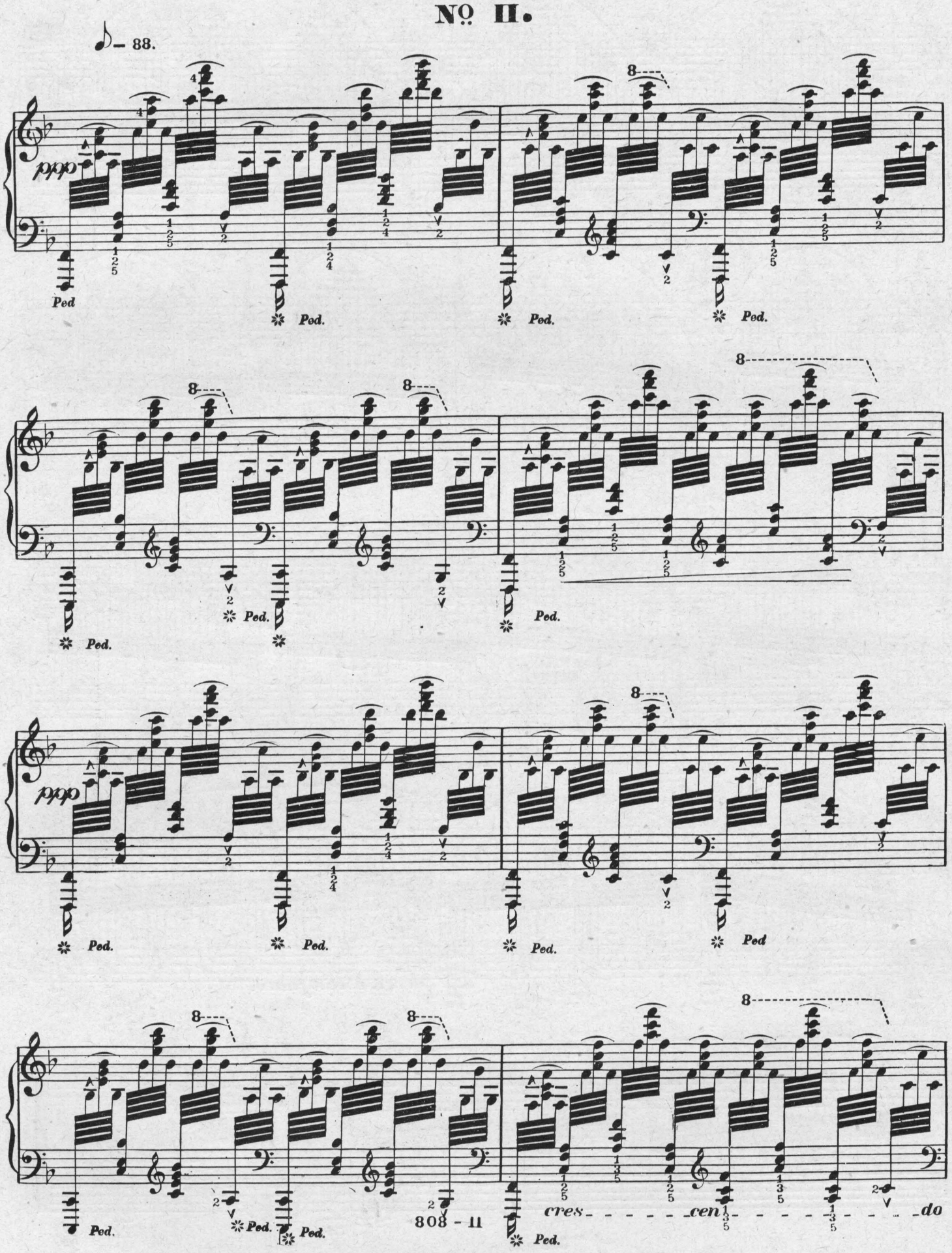
ff

accel. e con fuoco.

ft *fff* *fff*

FINALE.

No. II.



ff

fff

rit.

a tempo.

ff *sf* *ffff*

Ped.

LA JOTA.

SPANISH DANCE.

Wm D. Armstrong.

Allegretto. ♩=108.

pp

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ P ✲ Ped. ✲ Ped. ✲

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

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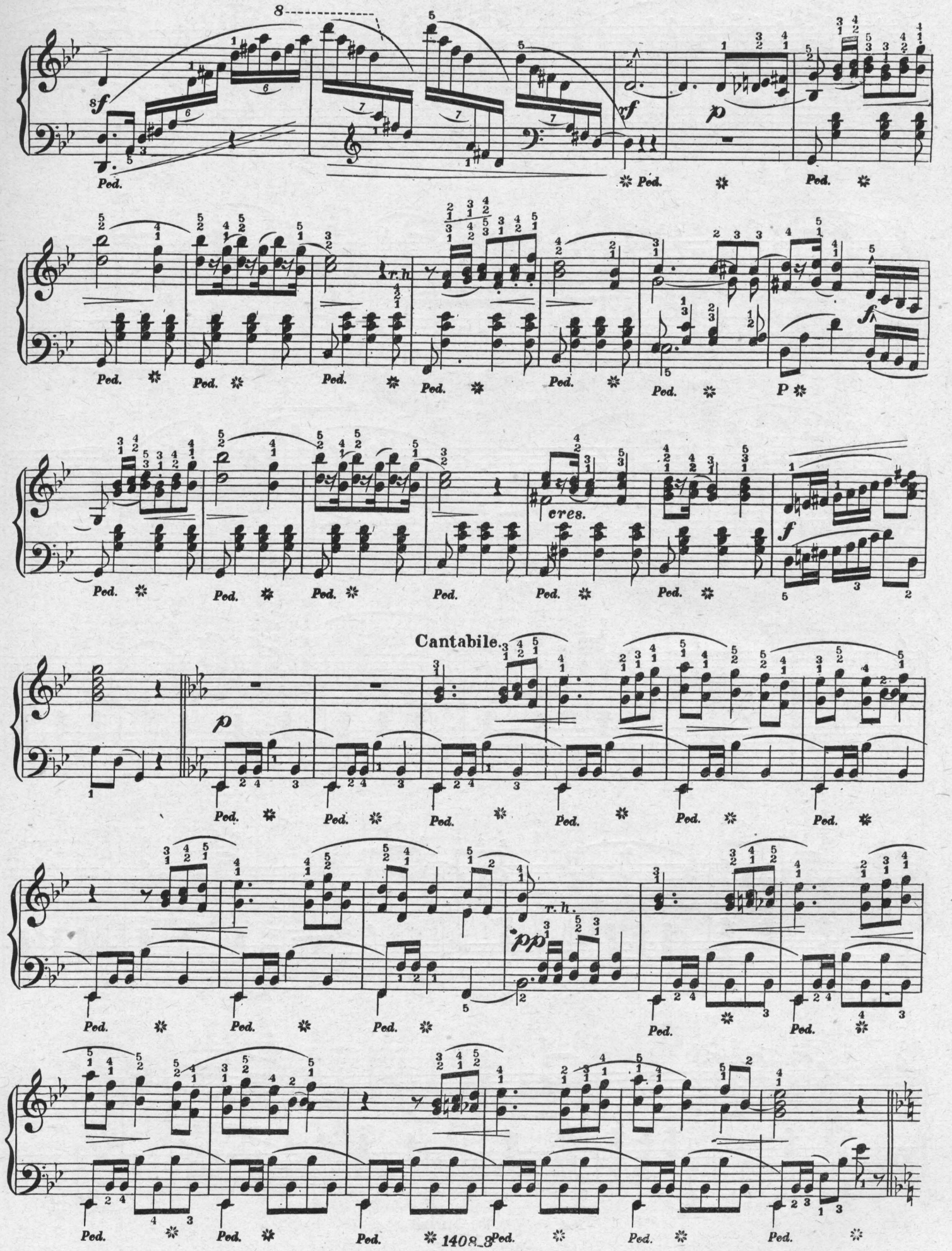
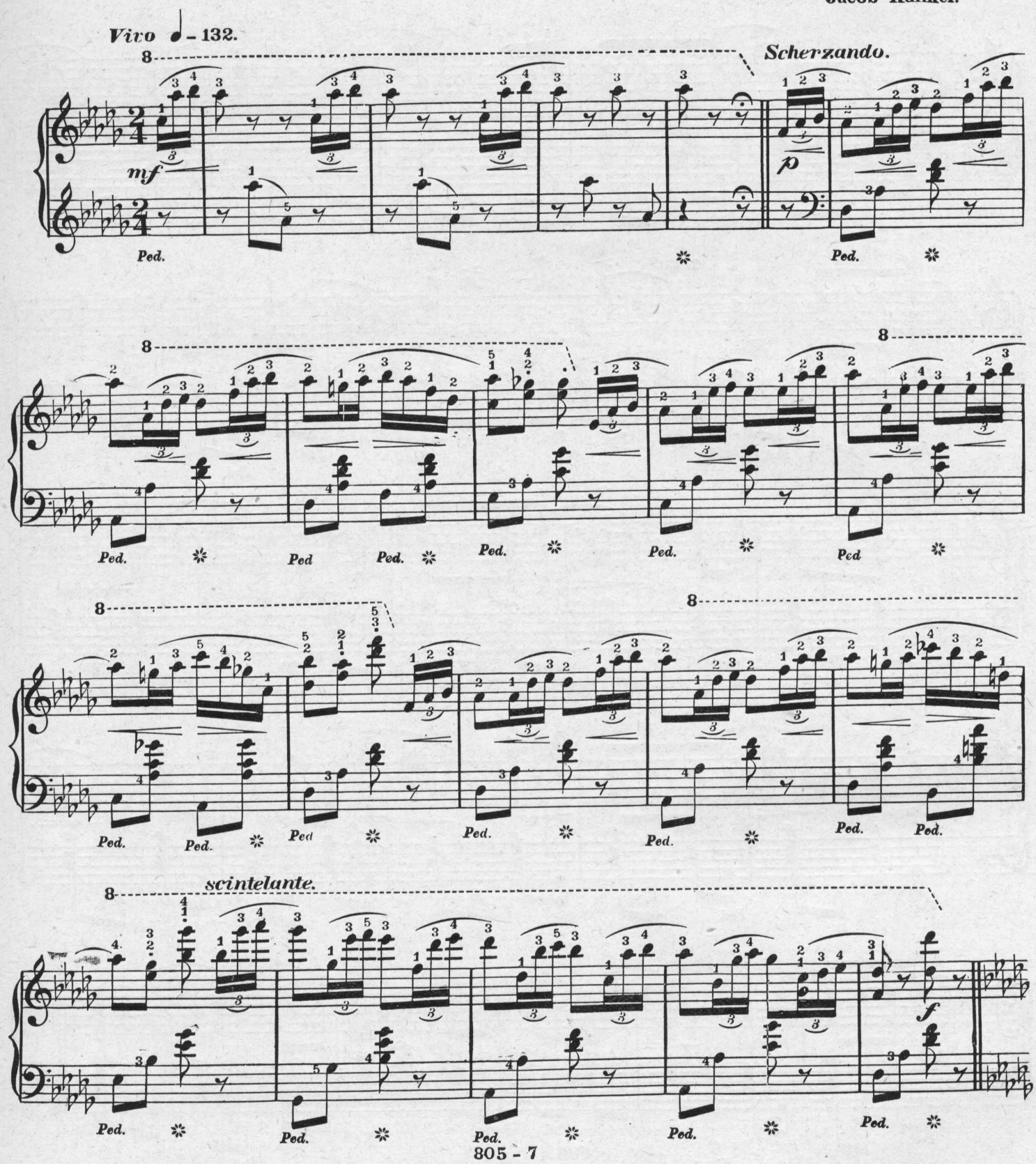

Cantabile.
cres.
r.h.
Ped.

HEATHER BELLS POLKA.

(New, Revised Edition.)

Jacob Kunkel.



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f

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped

Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

p

Ped. ✲ Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲

8 8

Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

Ped. Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ *f* Ped. ✲

p

Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. ✲ *p* Ped.

1. 2.

Ped. Ped. ✲ Ped. Ped. Ped. *f* Ped. ✲

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped. Ped.

cres.

p

8

mf

Ped. Ped. Ped. Ped Ped. Ped.

8

p

Ped. Ped.

8 8

Ped. Ped Ped. Ped. Ped. Ped.

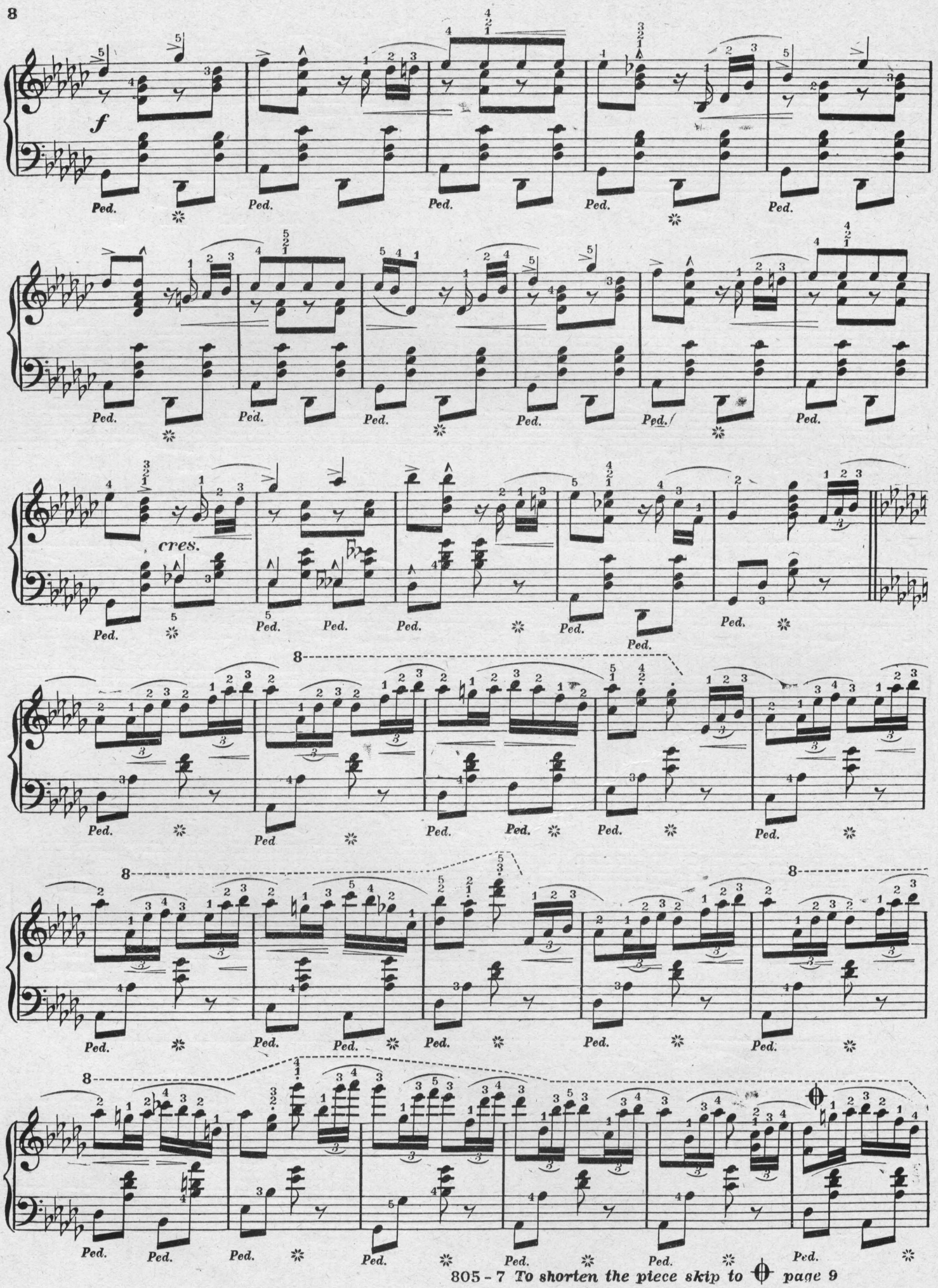
8 8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

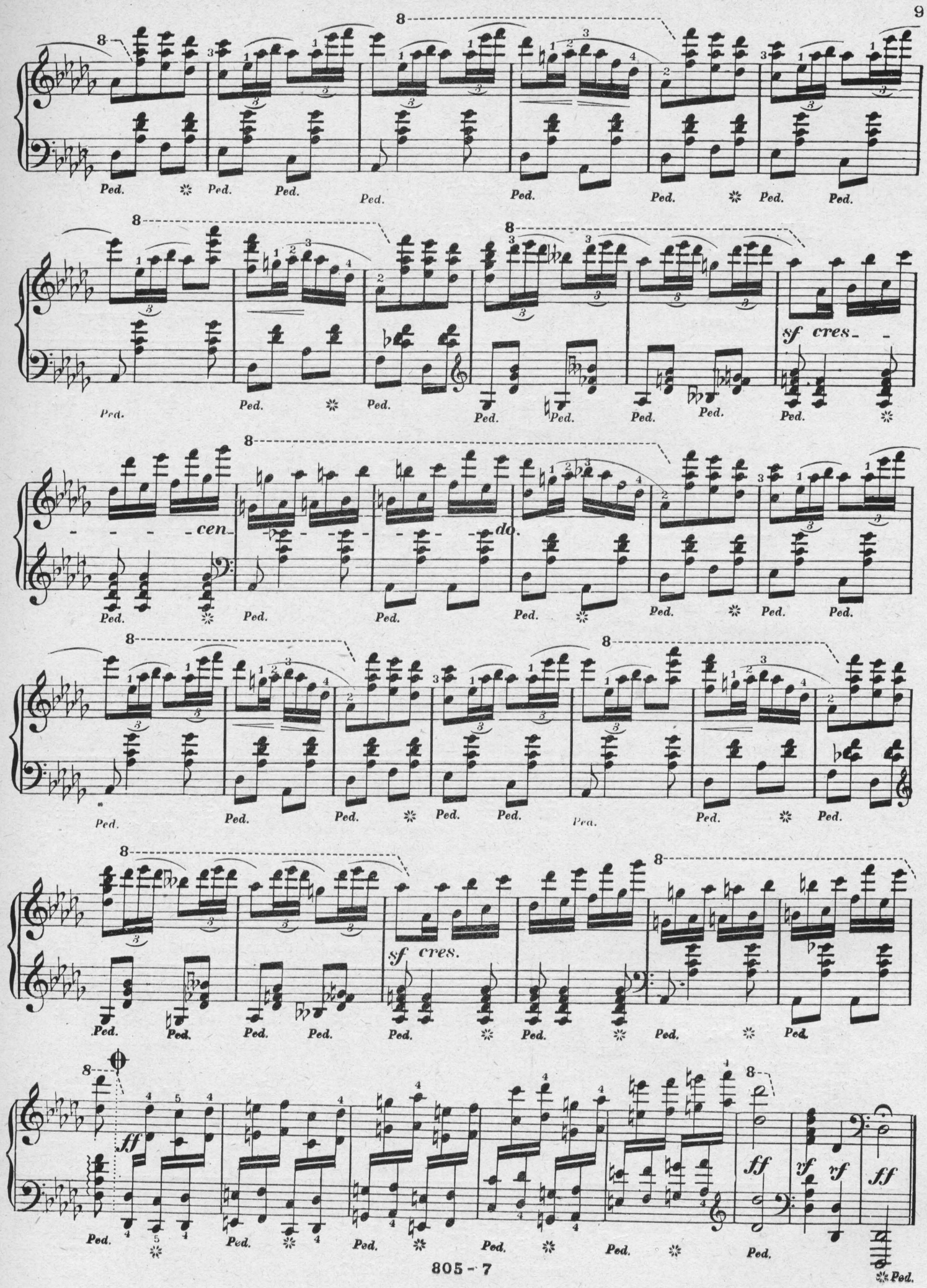
8

f

Ped. Ped. Ped. Ped. Ped.



805 - 7 To shorten the piece skip to ⊕ page 9


sf cres-
cen-
do.
sf cres.
ff
rf
rf
ff

NORWEGIAN DANCE.

Secondo.

Edvard Grieg. Op. 35

Allegretto tranquillo e grazioso. ♩=76.

p *Tempo rubato.* *dolce.*

Ped. Ped. Ped. Ped.

p *sempre.* *accel.* *poco rit.*

Ped. Ped.

pp a tempo.

Ped. Ped. Ped. Ped.

accel. *poco ritard e morendo* *pp*

Ped. Ped.

Allegro. ♩=112.

f *p*

Ped. Ped.

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NORWEGIAN DANCE.

Edvard Grieg. Op. 35.

Primo.

Allegretto tranquillo e grazioso. ♩=176.

p Tempo rubato. *dolce.* *rf*

rf *p sempre.* *accel.* *poco rit.*

pp a tempo. *dolce.* *rf*

rf *accel.* *poco rit.* *pp*

Allegro. ♩=112.

f *p*

Secondo.

f

f stretto.

p

ff

Tempo I.

p dolce.

sempre pp

poco rit. e morendo.

fff

accel.

rit.

pp a tempo.

Ped.

f *f stretto.* Ped.

p *ff* Ped. Ped.

Tempo I

p dolce. Ped. Ped. Ped.

rf Ped. *rf* Ped. *rf* Ped. *sempre p* *accel.* *rit.* *poco rit.*

a tempo. *pp* Ped. Ped. Ped. *rf* Ped.

rf *sempre pp* Ped. *poco rit. e morendo.* *rff* Ped.

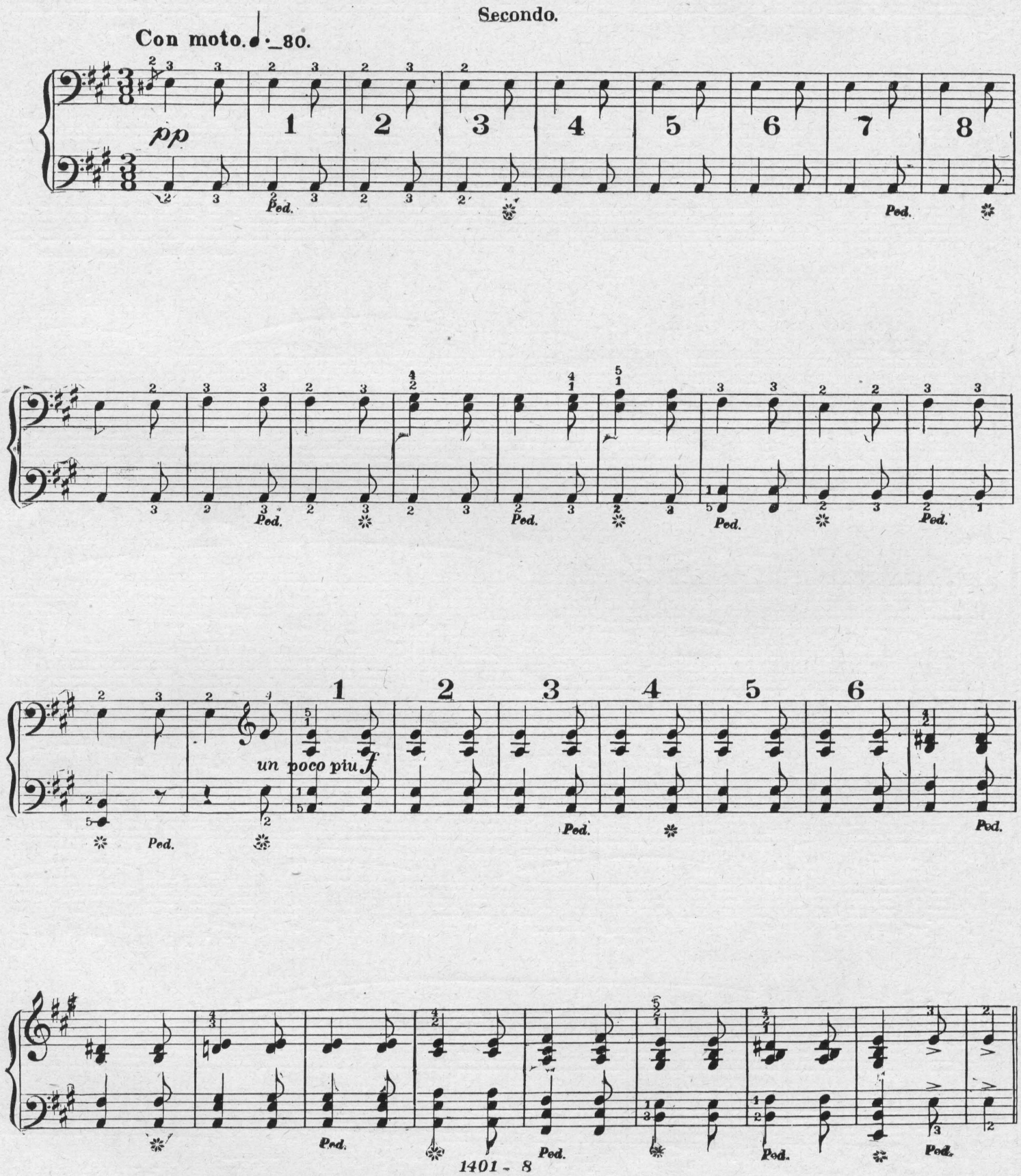
BARCELONA.

SPANISH DANCE. ~~~~ SPANISCHER TANZ.

Edited by Kullak. Moritz Moszkowski. Op. 12. No 3.

Secondo.

Con moto. ♩. = 80.



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BARCELONA.

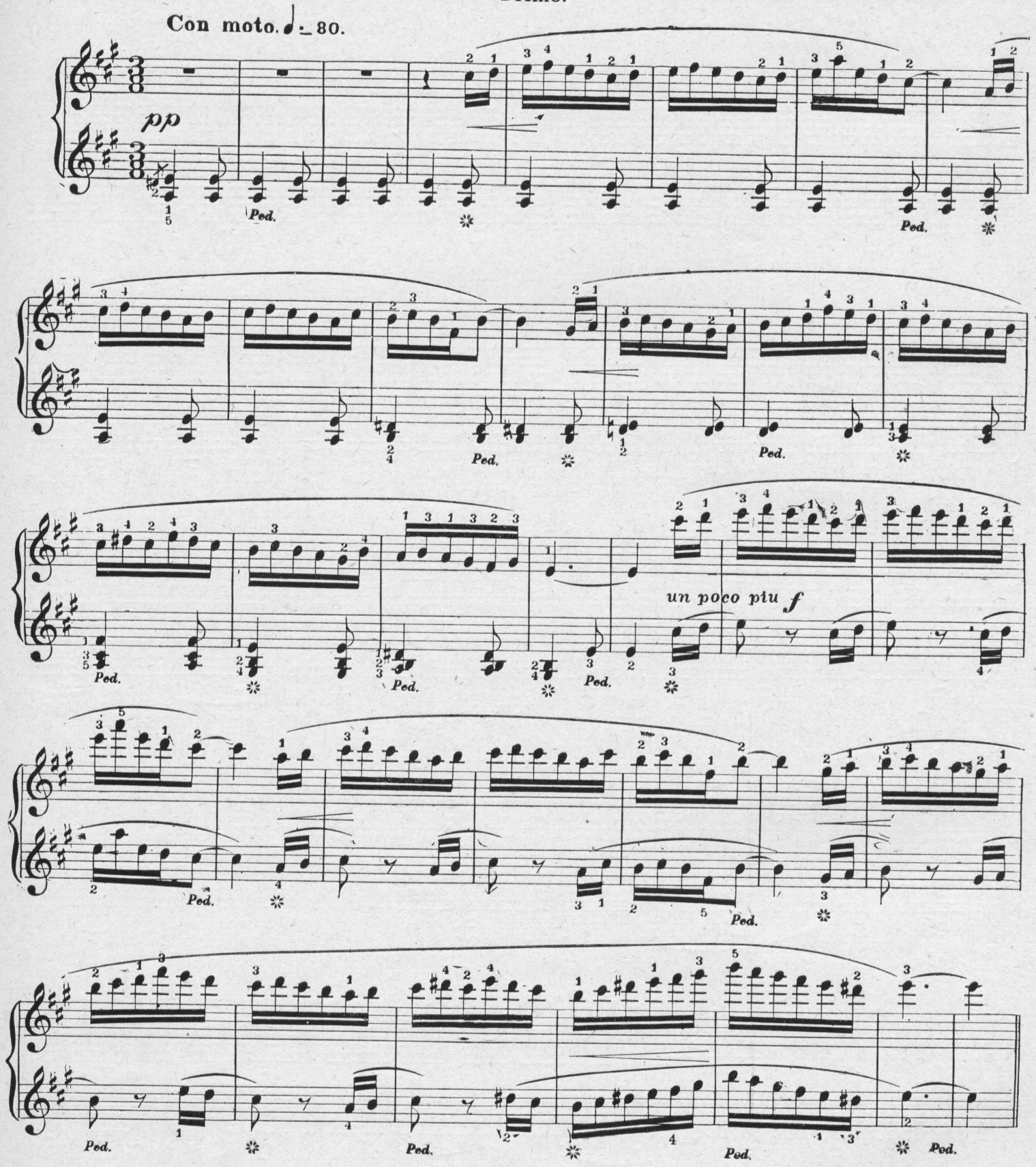
SPANISH DANCE. ~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op 12. No. 3.

Primo.

Con moto. ♩. = 80.



f *p* *cres.* *Ped.*

cres. poco a poco. *f* *p*

cres. *f*

mp

f

f *p* *cres.* *l.h.* *f* *cres. poco a poco* *p* *cres.* *l.h.* *f* *cantabile.* *mp* *f* *mp*

Ped.

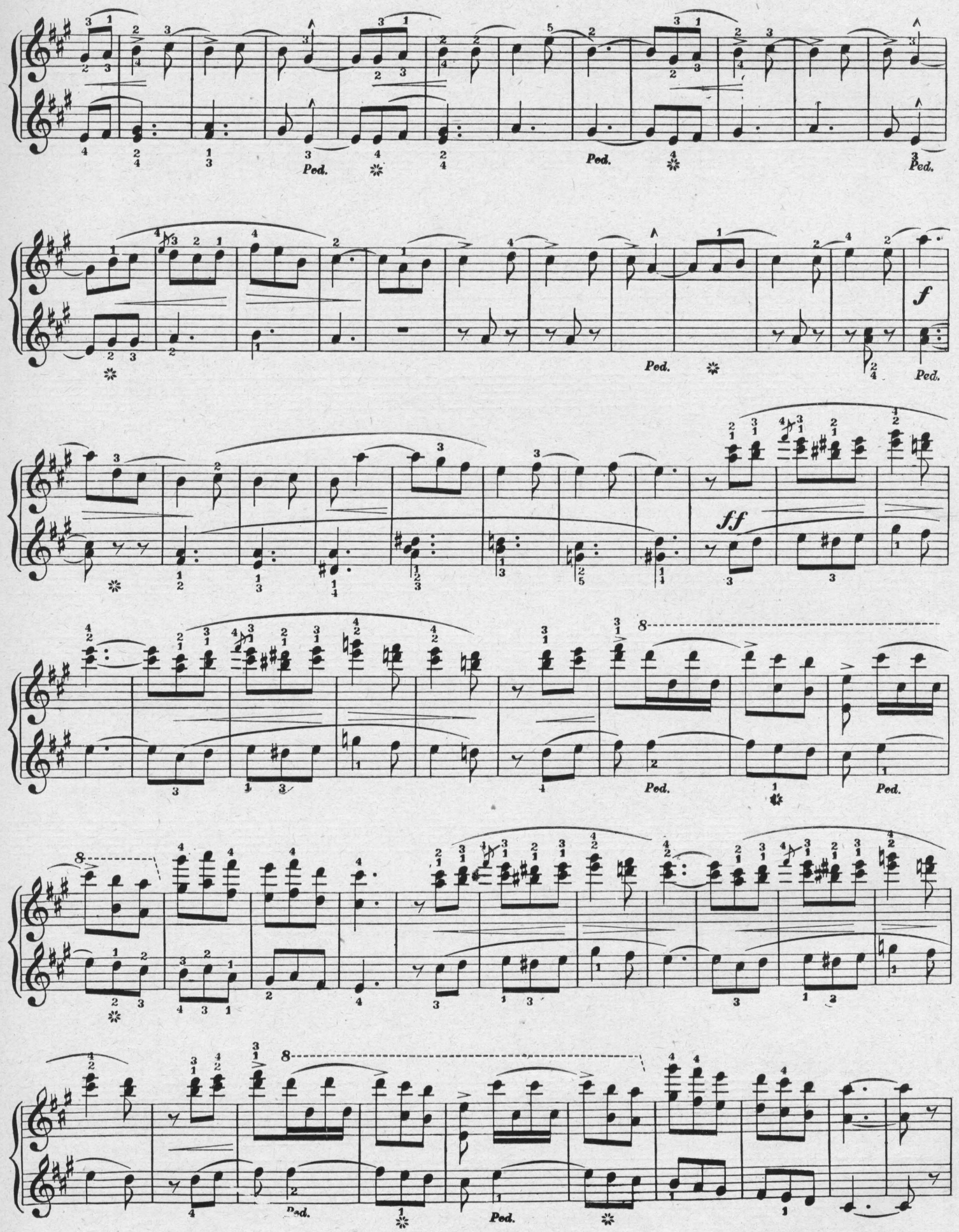
Ped. *Ped.*

Ped. *Ped.*

Ped.

ff

Ped. *Ped.* *Ped.*


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
ff
8
8
8

mf cres.

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

f

p

Ped. * Ped. *

mf cres.

Ped. *

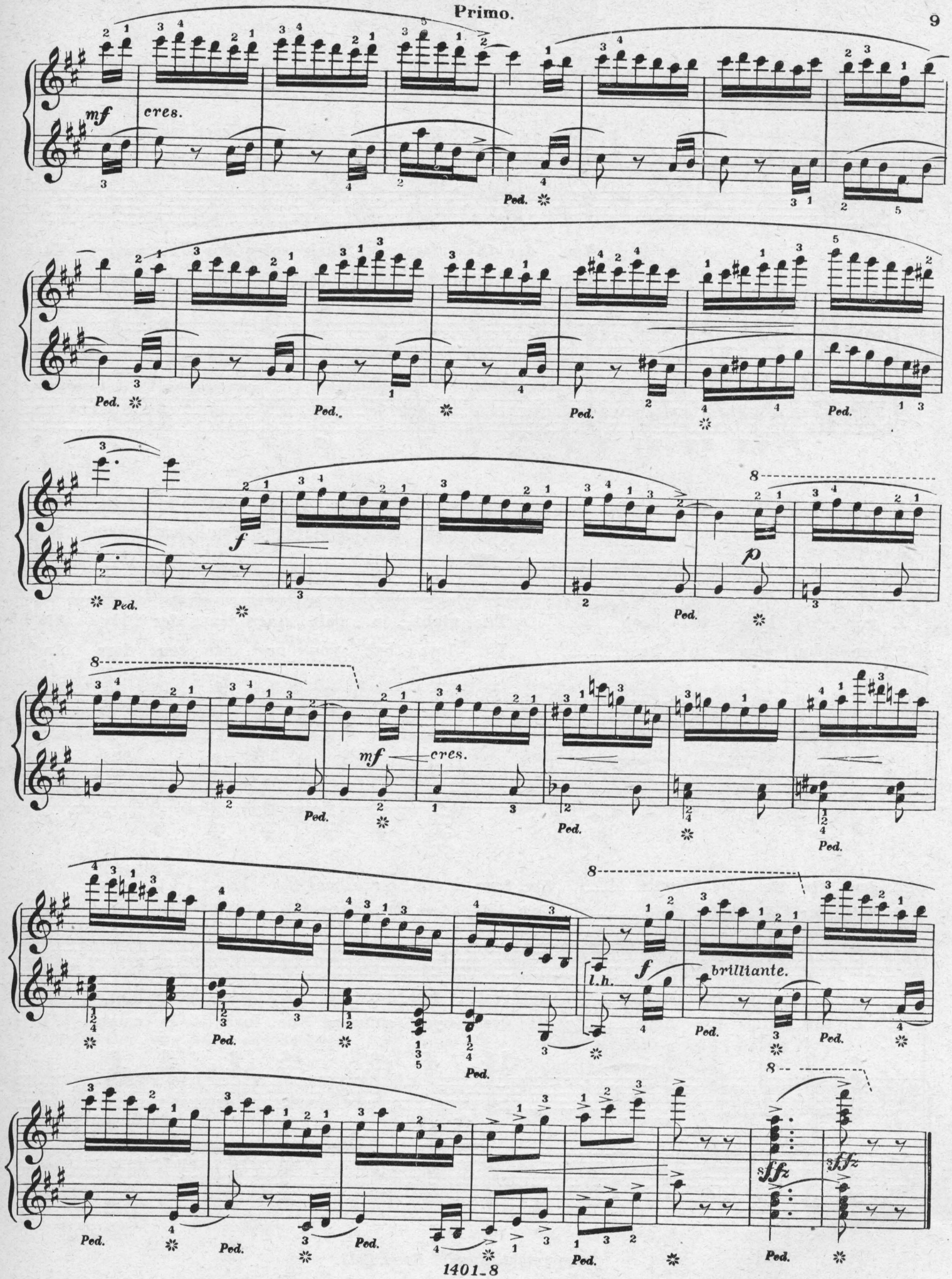
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

sffz sffz


mf
cres.
Ped.
f
p
8
mf
cres.
l.h.
f
brilliante.
ffz

FOR THEE.

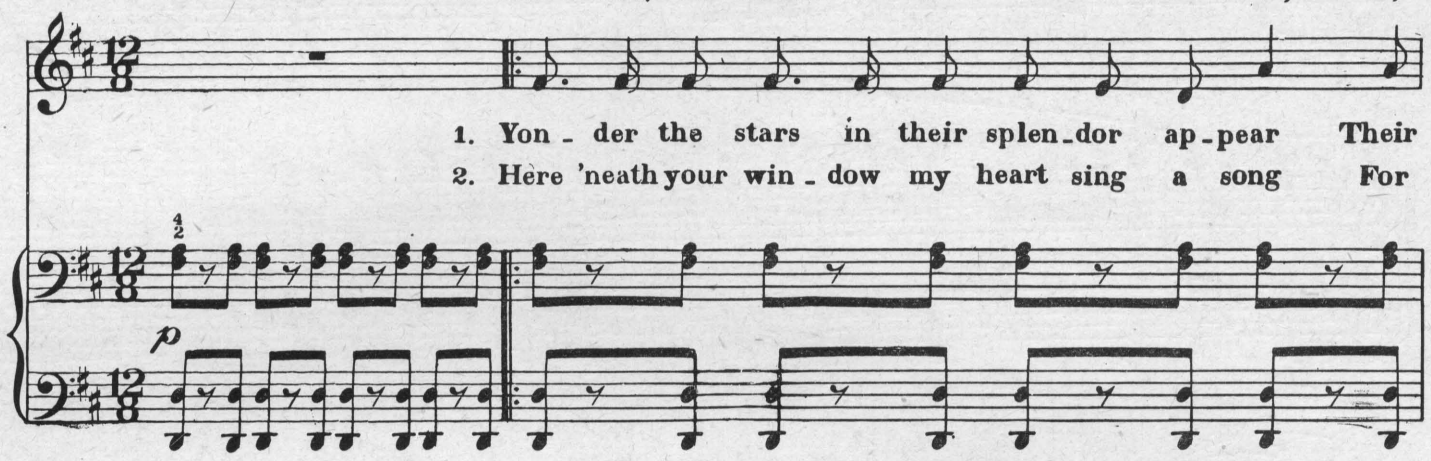
(FÜR DICH.)

Translation by H. Hartmann.

H. W. Petrie.

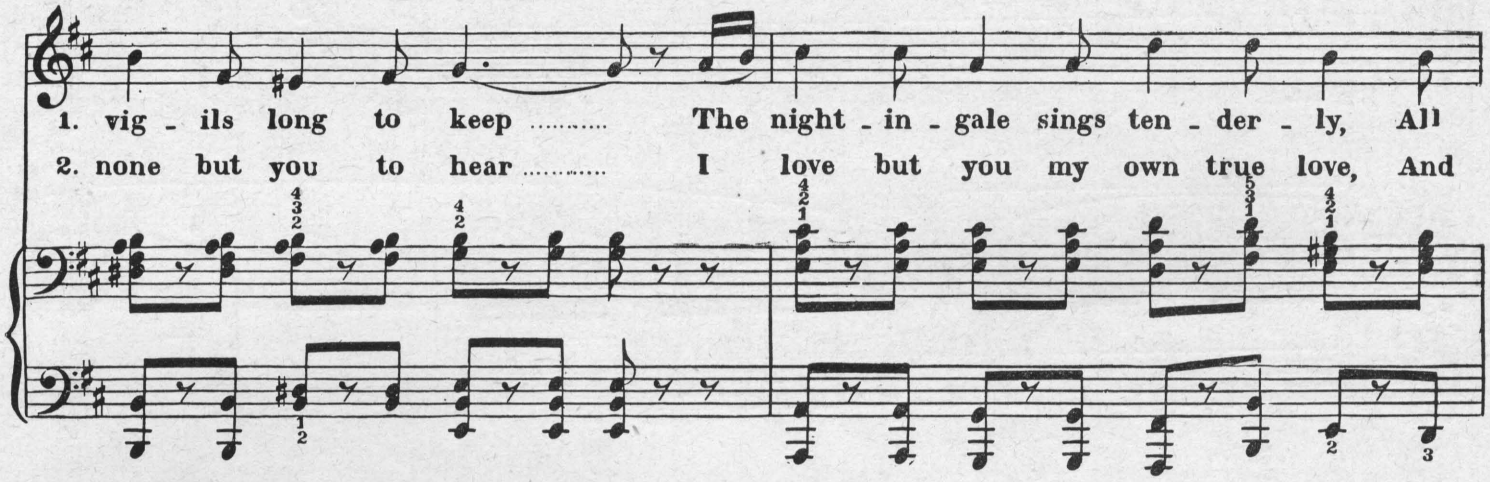
Moderato ♩. = 80.

2. *Kling - et, ihr Lie - der wo sie euch vernimmt Nur*
1. *Lieb - chen, am Fens - ter - chen har - re ich dein, O,*



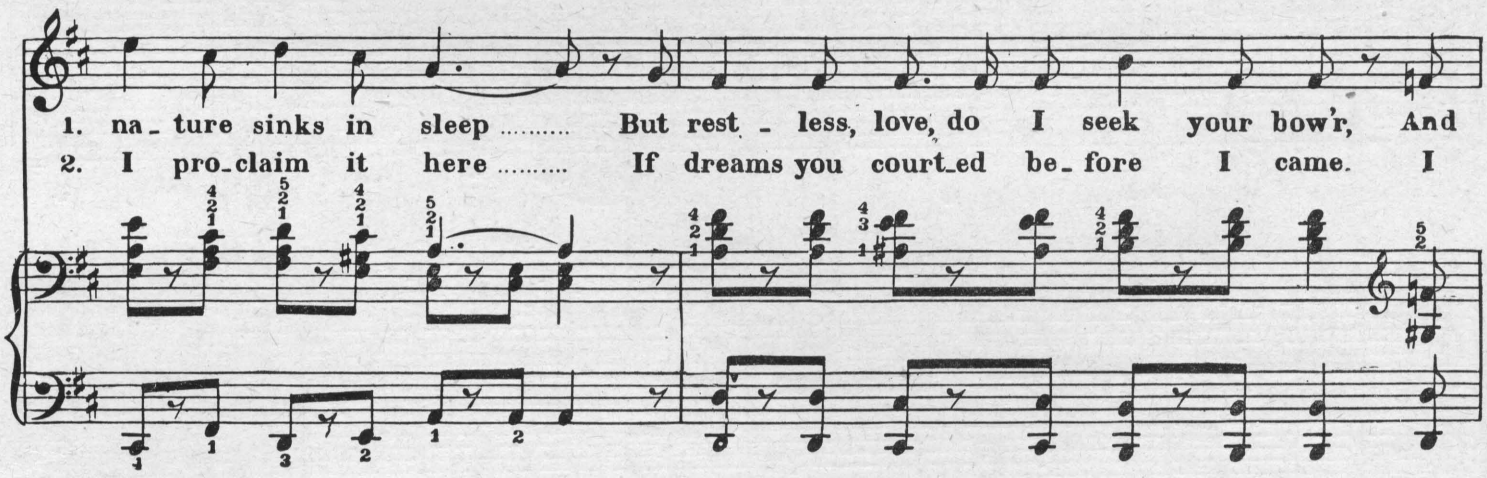
1. Yon - der the stars in their splen - dor ap - pear Their
2. Here 'neath your win - dow my heart sing a song For

2. *dir sind sie be - stimmt,..... Die al - le Welt für mich er - füllt, Von*
1. *lass mein Lied hin - ein!..... Du bist des Her - zens Son - nen - schein, Sein*



1. vig - ils long to keep ..... The night - in - gale sings ten - der - ly, All
2. none but you to hear ..... I love but you my own true love, And

2. *der mir Won - ne quillt..... Um - tanz - ten Träu - me dich eh' ich sang, Sich*
1. *hell - ster E - del - stein ..... Und lä - gen Wel - ten zu Fü - ssen mir, Ich*



1. na - ture sinks in sleep ..... But rest - less, love, do I seek your bow'r, And
2. I pro - claim it here ..... If dreams you court - ed be - fore I came. I

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2. stets mein Bild ü - ber al - le schwang. Dies Glück hat nun mein Herz beschwingt Und im
1. thei - le lie - ber den Gram mit dir; Er - trüg' ver - eint mit dir die Noth In der

1. fast am I in your mag - ic pow'r. Ah! loves sweet cap - tive I will be, Dearest
2. know my dar - ling you lisp'd my name, So light I go with song in heart, There is

Ped. *

2. Glück es da - rum Lie - der singt. So kling - et frisch durch Thor und Thür Und
1. Lie - be gold' - nem Mor - gen - roth. Drum singt mein Herz im Ju - bel laut, Dies

1. maid - en come and smile on me. How fair the night, come be..... its queen, Come,
2. nought can keep our souls a - part. And so my heart will sing its song, The

2. bringt ihr den sü - sses - ten Gruss von mir; Es singt mein Her - ze laut ..... Und
1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut ..... Und

cres.

1. come, dear - est maid - en and smile on me, Your lov - er maid is nigh ..... Your
2. heart that has wait - ed for you so long, I found my love at last I

Ped. * Ped. * Ped. *

singt vor Ju - bel laut..... Ge - fun - - den hab' ich

1. lov - er maid is nigh ..... I'm wait - - ing, wait - - ing,
2. found my love at last ..... Ah! bliss - - ful meet - - ing

cres. f Ped. Ped. Ped. Ped. f Ped. Ped.

mei - nes Her - - zens Lieb..... Ge - fun - - den hab' ich

1. wait - ing love for thee ..... I'm wait - - ing, wait - - ing,
2. dear - est thou art mine ..... Ah! bliss - - ful meet - - ing

Ped. Ped. Ped. Ped. Ped.

mei - nes Her - zens Lieb ..... Ge - fun - - den hab' ich

1. wait - ing love for thee ..... I'm wait - - ing, wait - - ing,
2. dear - est thou art mine ..... Ah! bliss - - ful meet - - ing

cres. f Ped. Ped. Ped.

1

meines Her_zens Lieb ..... Ge_fun_den hab' ich mein Lieb, mein Herzens Lieb .....

1. waiting love for thee ..... I'm wait_ing, wait_ing, I'm wait_ing love for thee .....
2. dearest thou art mine ..... Ah! bliss_ful meet_ing, for

f *f* *rf* *rf* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

r. h.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2.

Lieb, mein Her_zens Lieb .....

2. love now thou art mine .....

l. h. *p* *rf* *f*

Ped. Ped. Ped. Ped.

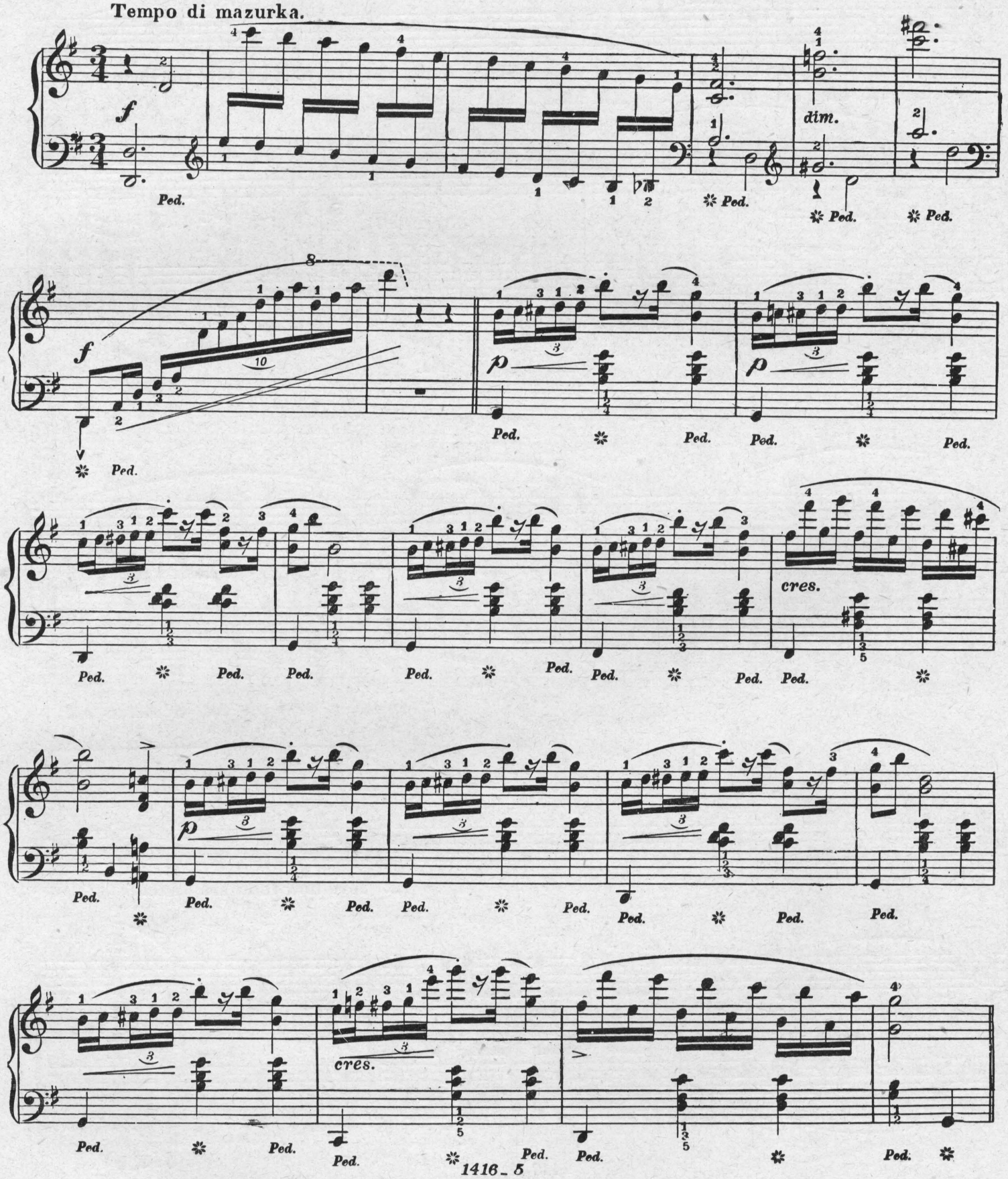
MAZURKA FANTASIE.

(THE FIRST ROSE.)

Lucien Becker Op. 6.

Moderato. ♩=100

Tempo di mazurka.



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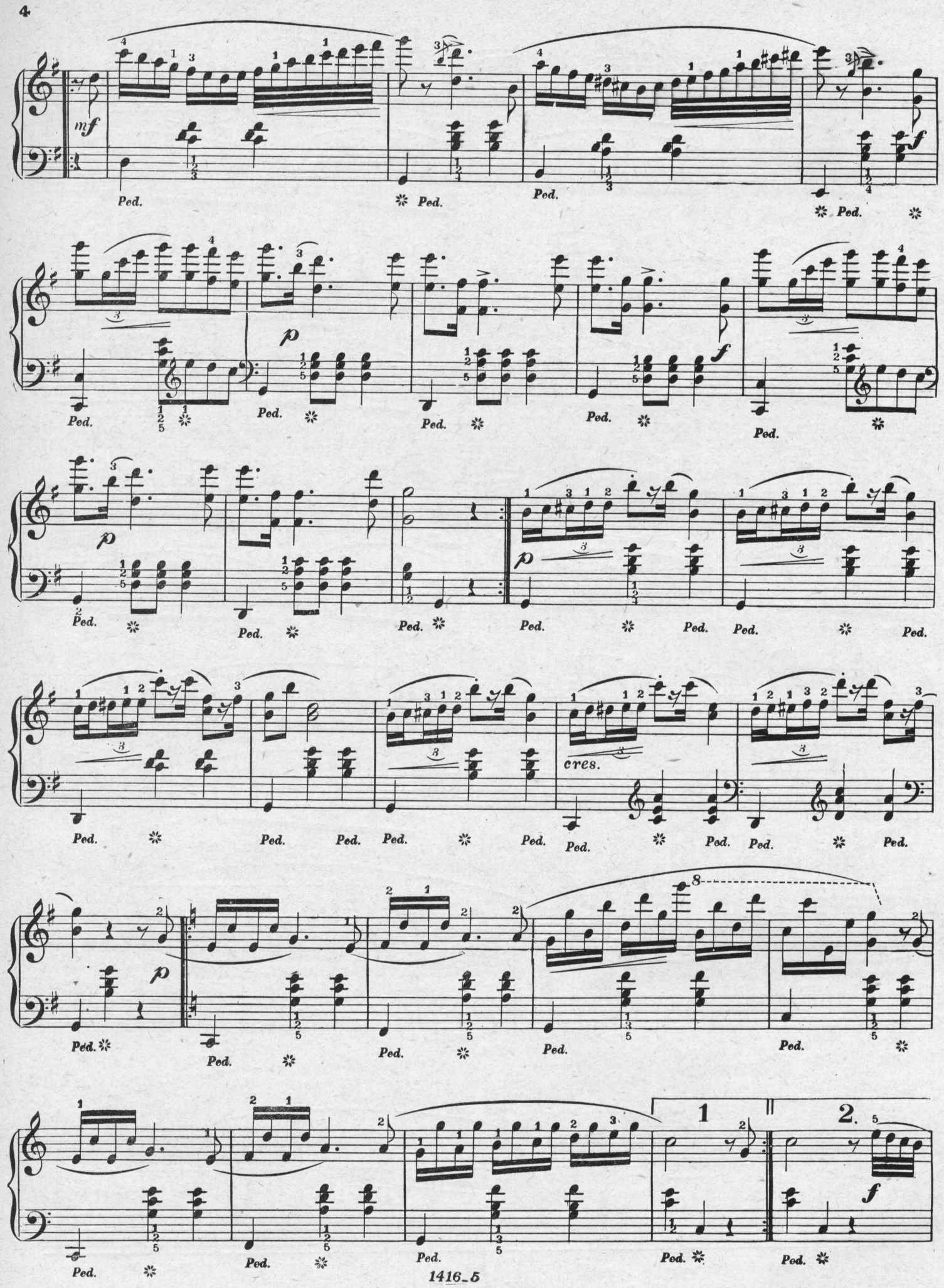

mf
Ped.
p
f
cres.
1
2.

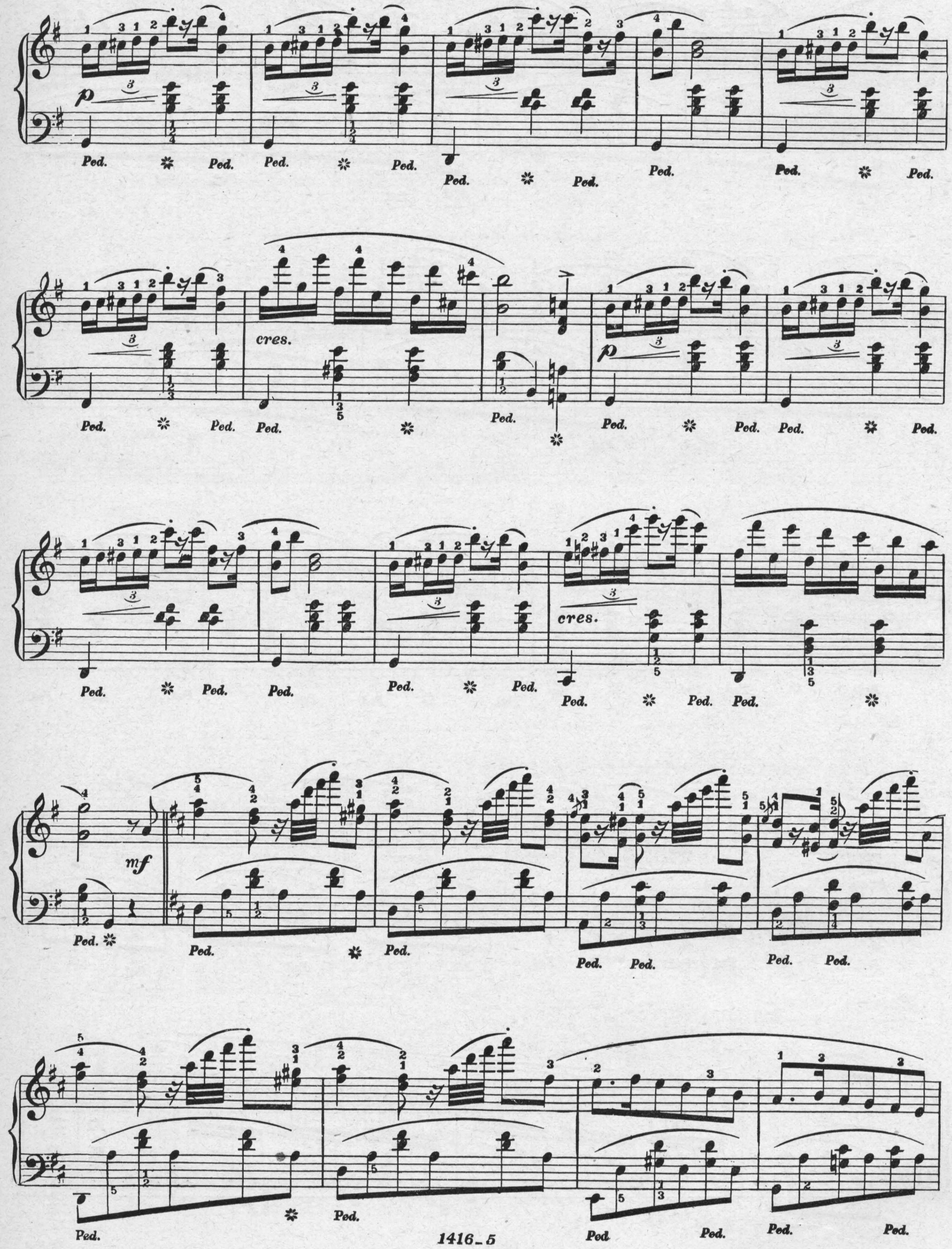
Ped. Ped. Ped. Ped.

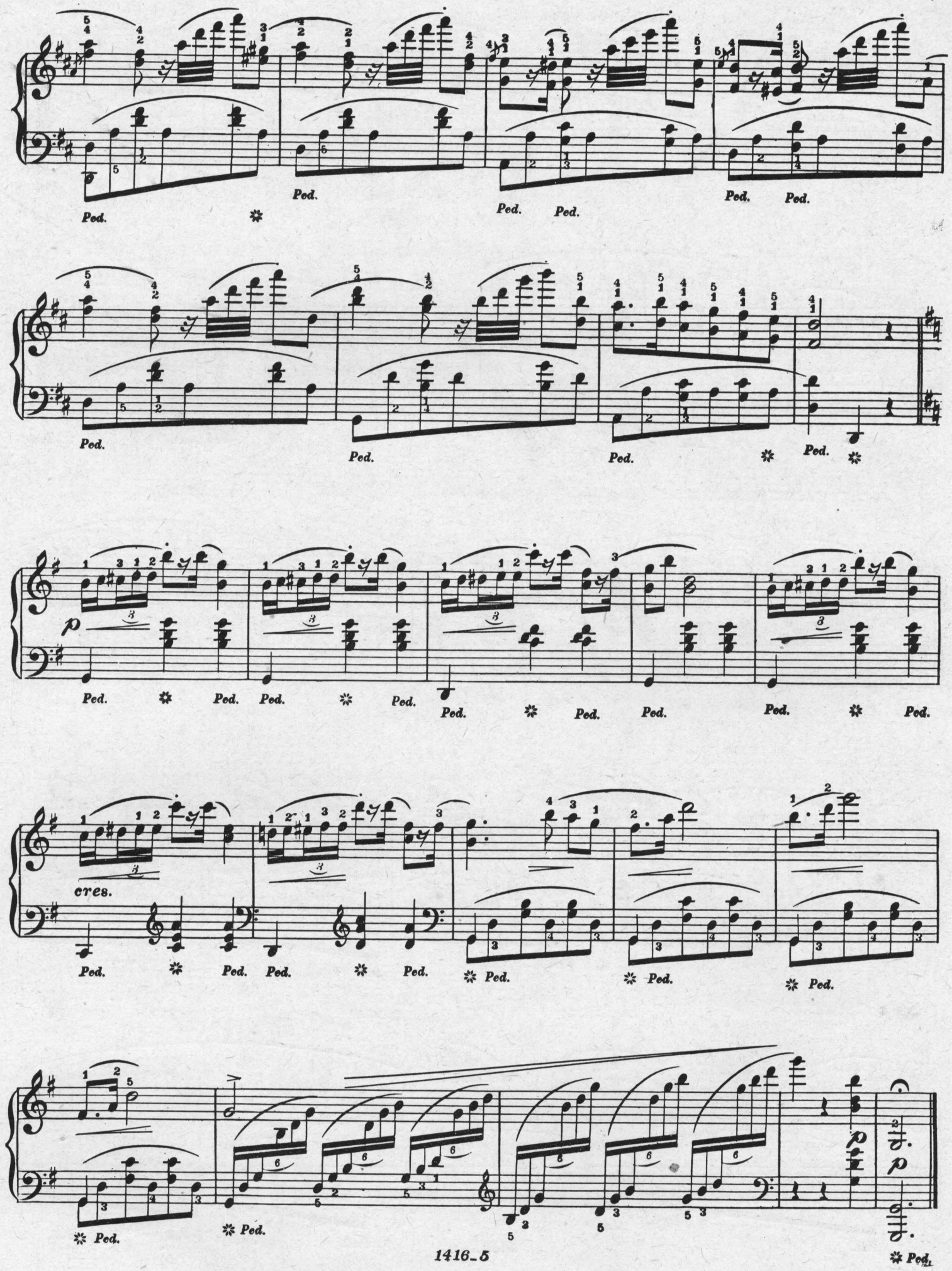
Ped. Ped. Ped. Ped.

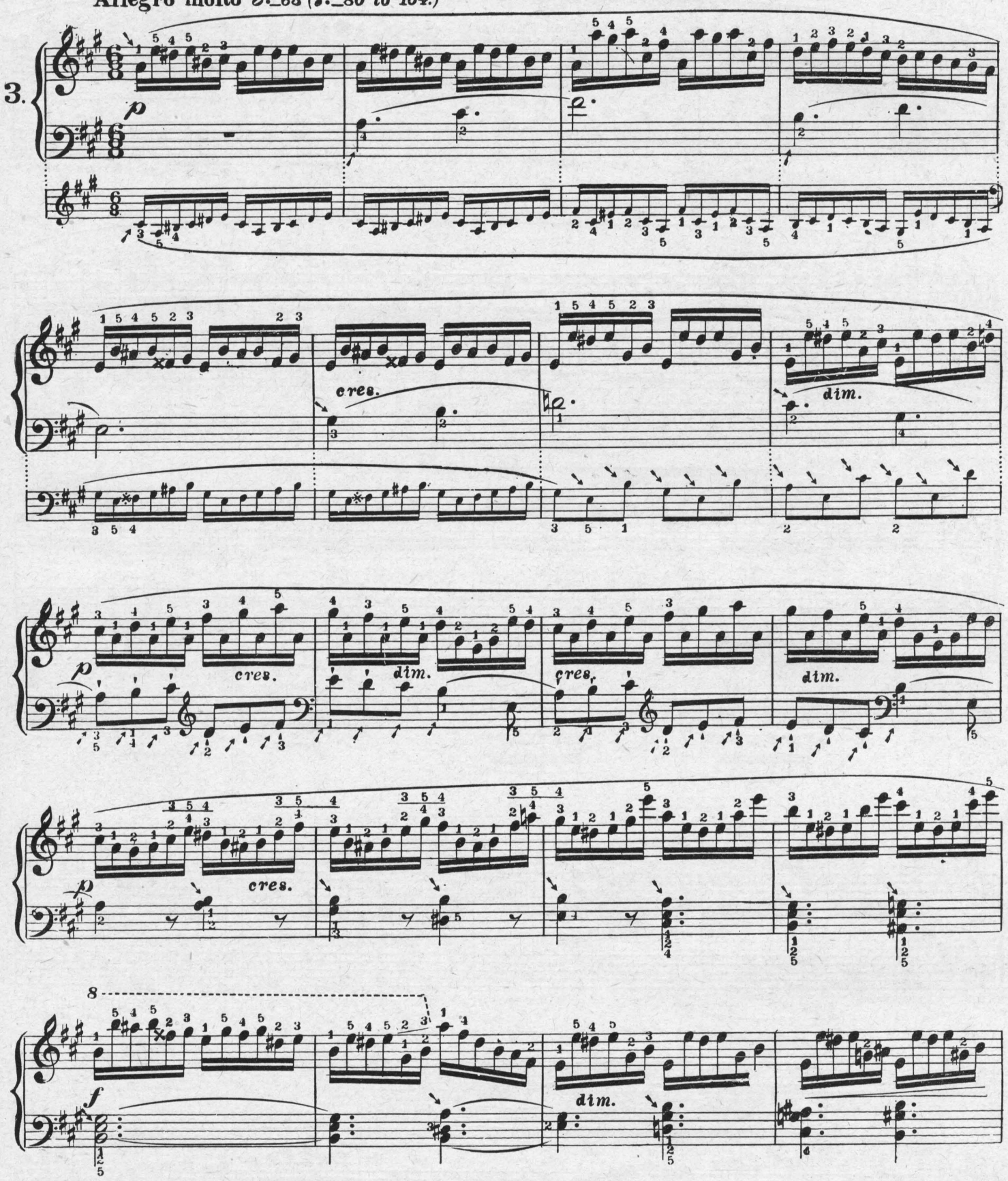
Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.


p
Ped.
cres.
mf


Ped.
p
cres.



(A) An excellent study for the strengthening of the fingers, especially the weaker ones. Extensions and contractions must not interfere with a quiet carriage of the hand. Equality of touch with rounded fingers must always be observed.

fp

fp

res.

ossia.

cres.

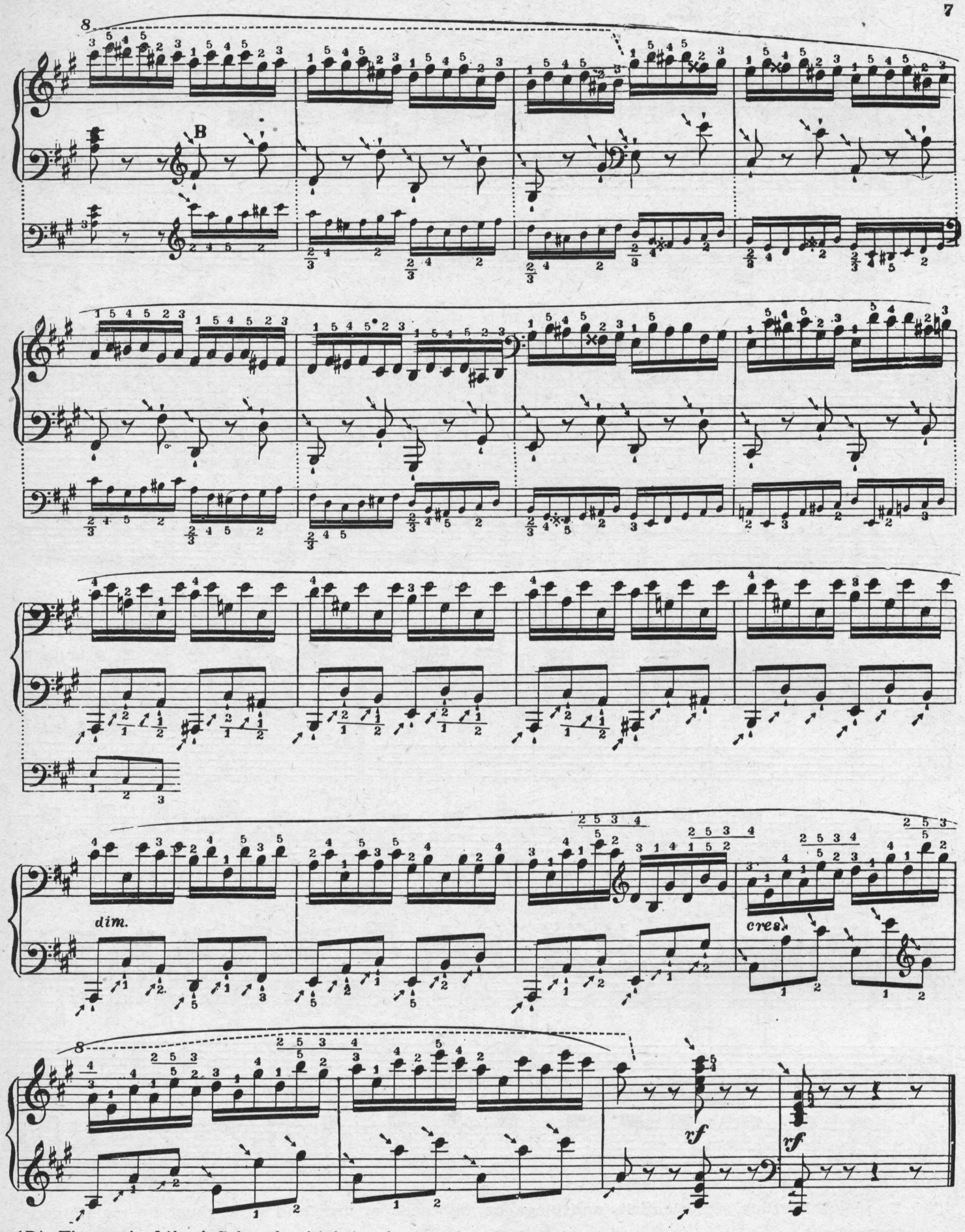
f

sf

sf

sf

sf



(B) The part of the left hand, which is always of sufficient importance for separate study, demands here special and careful practice. Before playing in conjunction with the right hand, the requisite lightness and accuracy of the left hand part should be insured.

Presto ♩. = 72 (♪ = 104 to 132.)

leggierissimo.

4.

(A)

(B)

fp

marcato.

simili.

ossia.

cres.

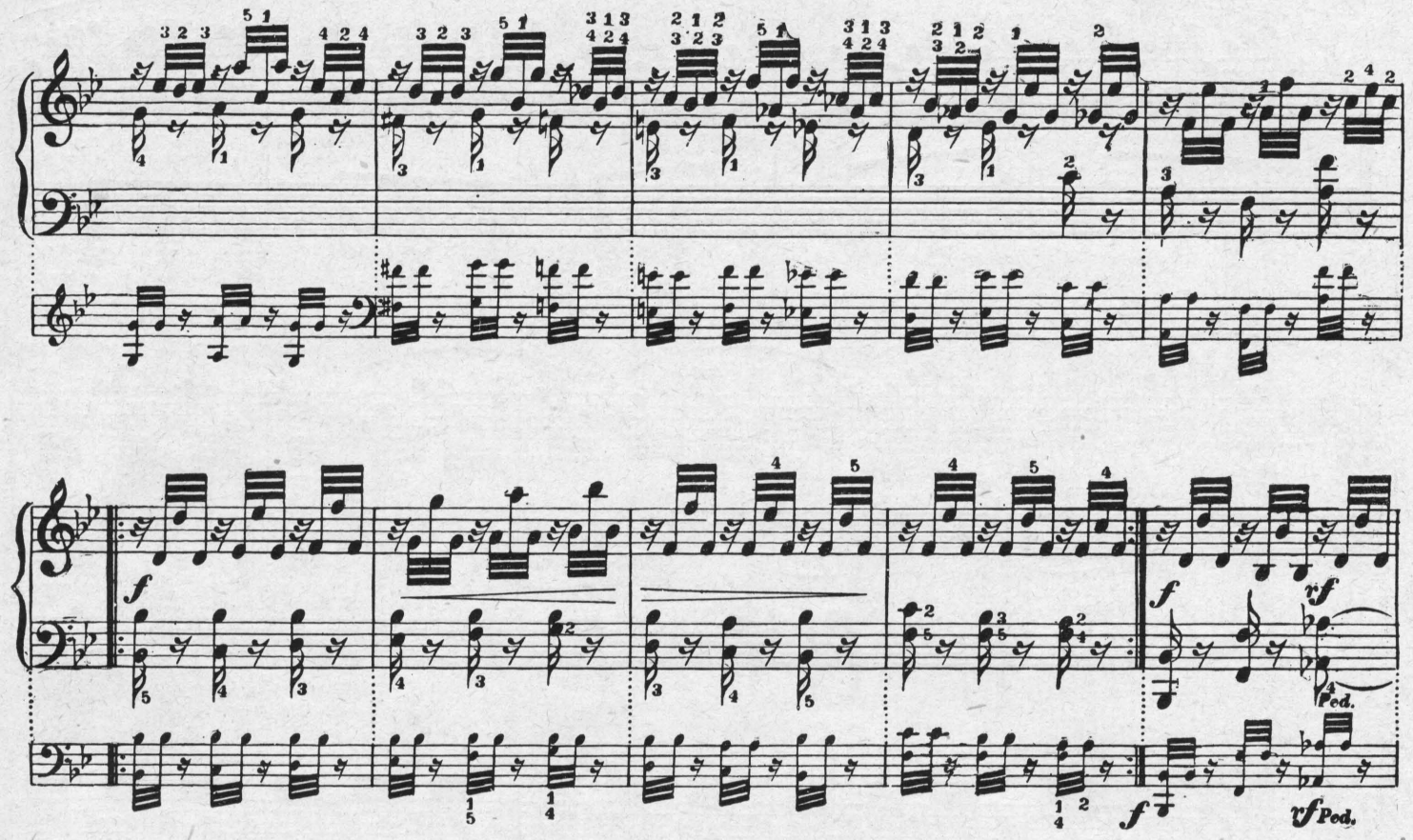
f

dtm.

pp

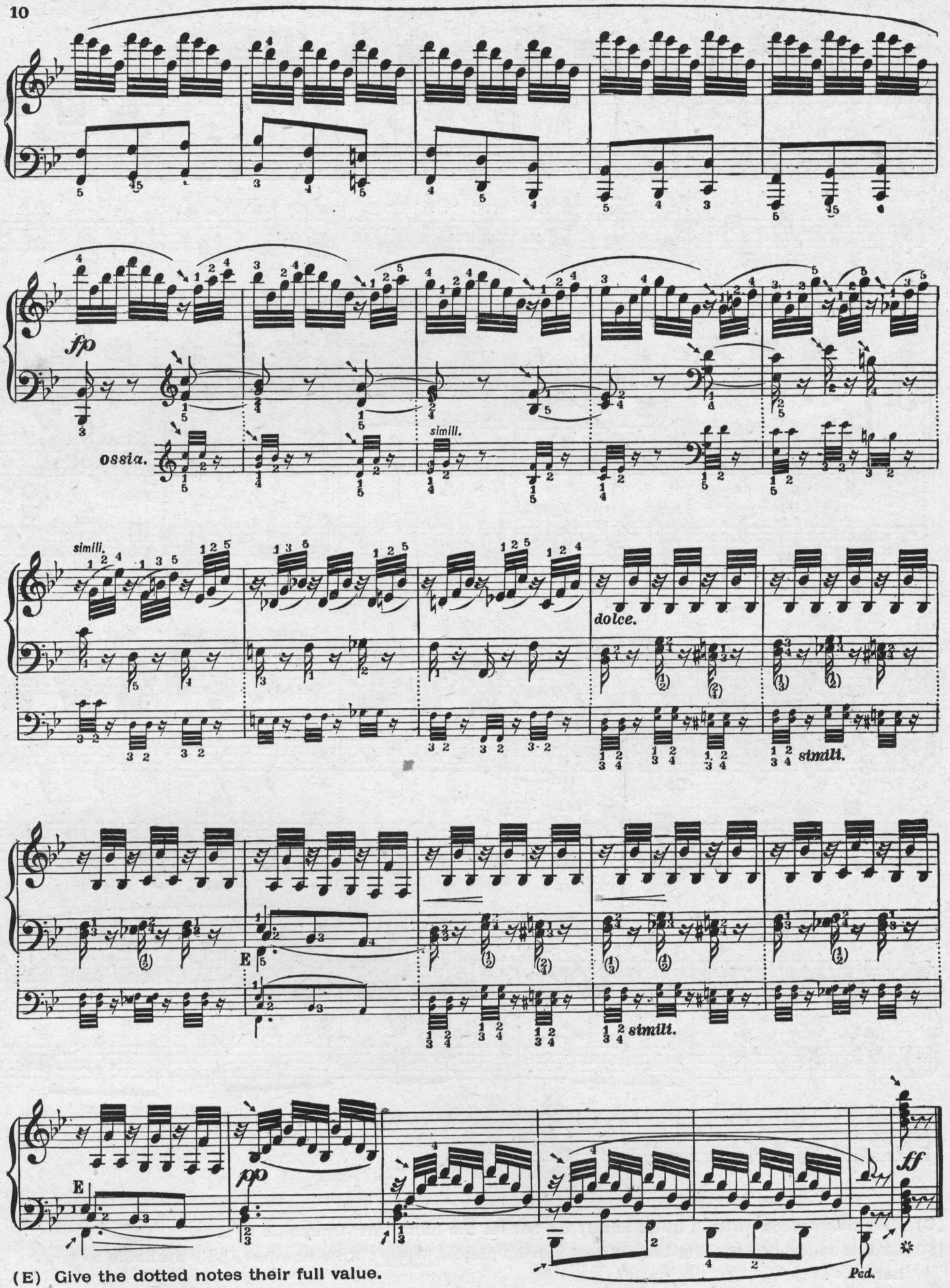
(A) To play this study with elasticity and elegance, lightness of arm and wrist must be maintained throughout.

(B) Do not mistake the groups of the right hand for triplets; the rest must receive only its value, that of a thirty-second and not of a sixteenth note.



(C) Play this episode with a quiet hand; do not let the hand turn from side to side.

(D) By this mode of fingering the octaves can be played legato; it is, however, only available to large hands.



(E) Give the dotted notes their full value.

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M. A. Gilsinn gave the opera "The Two Cadis" with great success at the Pickwick on the 28th ult. The cast was made up of Miss Rosemary Conroy as Annie, Angelo Gilsinn as Hassan, Chas. T. Wippen as Ben Kush and James Simmons as Ben Mush.

"Woods Notes Wild" is the title of an interesting book on the music of birds by Simeon Peace Cheney. The author of "Wood Notes Wild," was a music teacher for many years, and, being an ardent lover of nature, devoted much time to the observation of the music of the birds in different parts of the United States. This observation convinced Mr. Cheney that all music in nature, animate and inanimate, is worthy of study and imitation, that it gives out charming tones, and forms pleasing melodic strains, using all the intervals of the major and minor scales, in perfection of intonation and finish of execution. The author supports this statement by giving the songs of many birds in musical notation on the staff. This very valuable book is published by Lee and Shepard, Boston, Mass.

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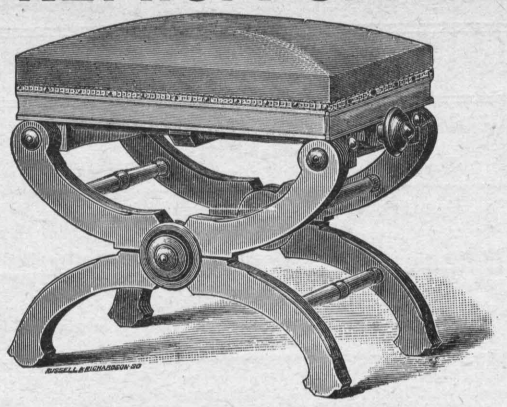

See Page 39 for Description.

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What is the use of always letting on that we are great men? What avails it when good friends place us on stilts upon which we are unable to support ourselves unassisted? How many have regretted that they have received homage before it was due? Only to those who know how to make use of blame, can praise be salutary; that is to say, to him who, spite of all, does not neglect his studies; who, without wrapping himself up egotistically in himself, keeps his admiration fresh for the different, and to him foreign kinds of mastership which he finds in other men. Such an artist long preserves his own youth and strength.—*Schumann.*

A Teacher's Concert was given at Lindenwood College Hall on the 8th ult., in which Misses Lizzie W. Blackman, Bessie C. Merz. Helen Chrysup, Agnes Gray and Mrs. M. L. Winfield participated. Among the numbers was a quartet "Viennese Serenade" Gruenfeld arranged by the players, Miss Merz, piano, Miss Gray, first violin, Miss Stonebraker, second violin, Miss Blackman, cello.

Miss Nellie Strong gave a piano recital at her music studio, 603 N. Jefferson avenue, on the 26th ult., assisted by Mr. C. Humphrey. The recital was a success in every respect. Miss Strong's friends turned out "en masse" and were deservedly enthusiastic. The programme was as follows:

1. Sonata, Op. 31, No. 1, Allegro vivace—Adagio—Rondo, Beethoven. 2. (a) Moment Mus'l, (b) Impromptu, Op. 35, Nos. 2 and 4, Moszkowski, (c) Toccata, Op. 254, Mayer. 3. Song—Adelaide, Beethoven. 4. Humoreske, Op. 20, (a) Simple, light and rapid, (b) hurried, (c) tender, intermezzo, (d) with warmth, lively, (c) with pomp—close, Schumann. 5. (a) Etude, Op. 25, No. 1, (b) Nocturne, Op. 62, No. 2, (c) Waltz, Op. 42. Chopin. 6, Songs, (a) The Parting, Hartmann; (b) The Riddle, Rubinstein. 7, (a) Three Tone Poems, Op. 32, Nos. 2, 3 and 4, MacDowell; (b) Gavotte and Musette, Op. 1, D'Albert. 8. (a) Spinning Song, (Wagner's Flying Dutchman), (b) Rhapsodie, No. 13, Liszt.

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Arthur Friedheim, the celebrated pianist, is in jail in New York charged with murder. In a drunken frenzy he struck an old man, whose death immediately followed. It is very seldom that the musical profession is made so lamentably prominent.

Rubinstein has by no means decided whether he will go to America or not. He approves of the contract at $2,500 per night, but prefers to wait till mid-summer before giving a final decision. It is rumored that the great pianist will shortly marry a pupil.

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The opera and Patti seasons have resulted in a net profit to Abbey, Schoeffel & Grau of not far from $100,000. There will be a musical and operatic festival in the Madison Square garden in May, and Adelina Patti will appear with her own company, a chorus of 1000 and a orchestra of 100.

G. A. Zeiser & Co., of 304 Olive street do fine work in designing, wood engraving and photo engraving for all printing purposes. They make original designs and pen drawings for lithographers and photo engravers, giving personal attention to all work. They are known as most capable and skilled artists.

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Signor Mascagni has just completed a new one-act opera, entitled "Zanetto," which he proposes shall be played in the same programme as the "Cavalleria Rusticana." The two words are totally different in style, and thus it is hoped they will supply the necessary element of contrast. "Zanetto," which is a purely lyrical opera, is based upon Coppée's delicate little sketch, "Le Passant," which Mme. Sarah Bernhart has already made popular.

Beethoven has shown the depth of music, its majesty, its immortality; Mendelssohn its elegance of form; Händel its solemnity and grandeur; Mozart its wondrous grace and sweetness; Haydn its purity, freshness and simplicity; Schumann its romance; Chopin its poetry and tender melancholy; Schubert its richness of melody; Bach its massive foundations; Berlois its grotesqueness and supernaturalism; Liszt and Wagner its poetical idealism.—*Upton.*

A liberal act of courteous benevolent showing that Paderewski thoroughly appreciates the effort of those who aided largely in making his tour a success, was in his disposition of the receipts, amounting to $8,600 of his last concert in Brooklyn. This sum he divided between his efficient secretary, Mr. Gerlitz, and the traveling manager of his American tour, Mr. J. C. Fryer. To the tuner who has kept his piano in order he presented $300, and gave $300 to the men who moved the instrument at this notable concert.

The program of the Bayreuth festival this year has been announced. There will be twenty performances of Wagnerian music-dramas covering a period from Thursday, July 21, to Sunday, August 21. Of these "Parsifal," which begins and ends the season receives eight; "Tristan," four; "Tannhauser," four; and "Die Meistersinger," four. The Nieblungen triology is apparently left out in the cold this year. Following are the dates:

"Parsifal" performances—July 21 and 28, August 1, 4, 8, 11, 15 and 21.
"Tristan"—July 22 and 29, August 5 and 20.
"Die Meistersinger"—July 25 and 31, August 14 and 18.
"Tannhauser"—July 24, August 7, 12 and 17.

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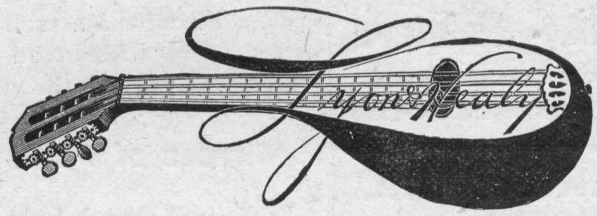

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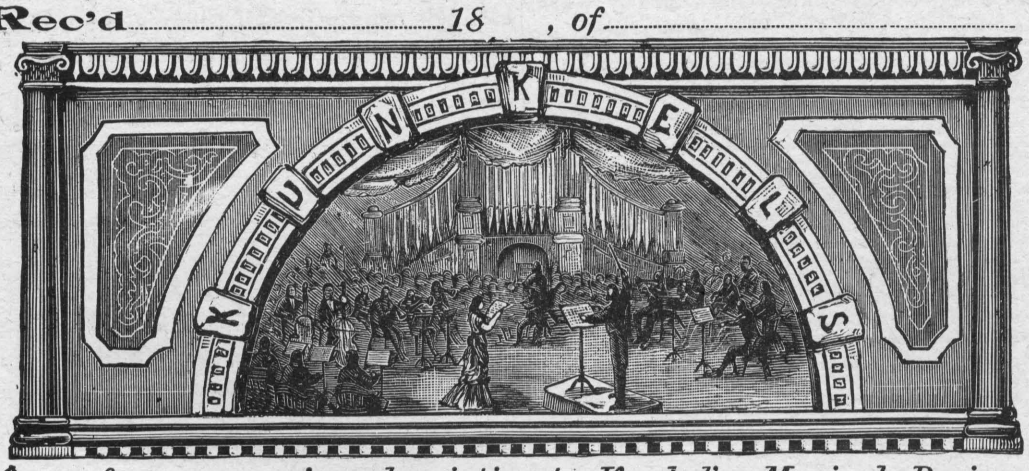

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